

Bread Loaf School of English

Middlebury College



2004 Summer Programs

MIDDLEBURY COLLEGE

Bread Loaf School of English

2004 Summer Programs

Each summer the Bread Loaf School of English assembles a community of teachers and learners at each of its five campuses: the Bread Loaf Mountain campus in Vermont; Lincoln College, Oxford, in the United Kingdom; St. John's College in Santa Fe, New Mexico; the University of Alaska Southeast near Juneau; and, beginning in summer 2004, the Universidad de Guadalajara in Mexico. Students may take courses in continuing graduate education, or they may enroll in full degree programs, leading to the Master of Arts and Master of Letters degrees in English. The Bread Loaf emphasis has always been upon close contact between teacher and student in an intensive six-week course of study.

Bread Loaf's faculty come from many of the most distinguished colleges and universities in the United States and the United Kingdom and offer courses in literature, literary theory, creative writing, the teaching of writing, and theater arts. Students normally enroll in two one-unit (three semester hours) courses each summer.

ADMINISTRATION

JOHN M. McCARDELL, JR.
President of Middlebury College

JAMES H. MADDOX, Dean of Graduate
and Special Programs of Middlebury
College and Director of the Bread Loaf
School of English

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CLAIRE SPONSLER, On-Site Director
of Bread Loaf in Alaska

MICHAEL WOOD, On-Site Director of
Bread Loaf in Mexico

TILLY WARNOCK, On-Site Director of
Bread Loaf in New Mexico

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of Bread Loaf at Lincoln College, Oxford

*This publication was
printed on recycled paper.*

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*Front cover photo by Edward Brown
Other photographs by Edward Brown,
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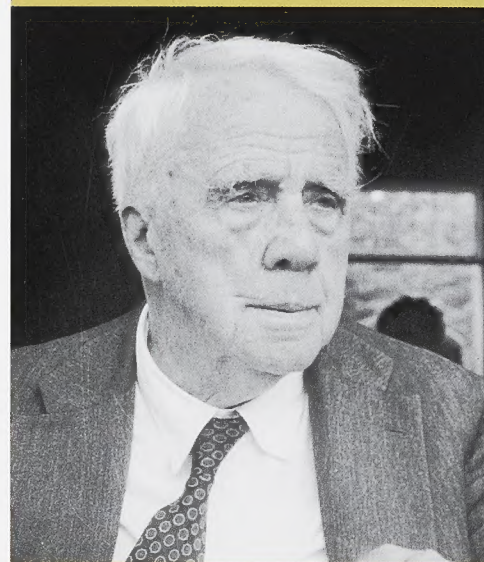
The History

Since it was established in 1920, the Bread Loaf School of English has been a cornerstone of Middlebury College's reputation for excellence in the teaching of literature. The Bread Loaf School is one of 11 summer programs of Middlebury College. Others are the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish, and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the School of English's Vermont campus is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, tract by tract, starting in 1866, until several mountains were among his properties. In this striking setting,

Mr. Battell constructed the Bread Loaf Inn and other buildings to house his summer guests. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the original inn and the surrounding "cottages," but the nineteenth-century structures in their Green Mountain site still make an unforgettable impression.

During the last 84 years, Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, James Britton, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, A. Walton Litz, Nancy Martin, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer, and Wylie Sypher. But no one has been identified with Bread Loaf more indelibly than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921.



Friend and neighbor to Bread Loaf, Frost returned to the School every summer, with but three exceptions, for 42 years. His influence is still felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a national historic site near the Bread Loaf campus.



Homework in Vermont.

The Campuses

Students may attend any of Bread Loaf's five campuses. The single residency requirement is that students pursuing a degree must spend at least one summer at the Vermont campus. See the back inside cover for a complete schedule of dates for all five campuses.

The Bread Loaf School of English at the University of Alaska Southeast, Juneau, Alaska JUNE 22–AUGUST 4, 2004

Bread Loaf in Alaska, located at the University of Alaska Southeast near Juneau, enrolls approximately 80 students and offers a full range of courses. The program takes advantage of Juneau's unique location; several courses are likely to focus on the literature and landscape of the Pacific Northwest and on indigenous cultures.

Dormitory housing at UAS is available for students; there is no family housing on campus. Student rooms are doubles: four students in two rooms share a common living area, mini-kitchen, and bathroom. A limited number of single rooms are available for an additional fee. Students living on campus take their meals together at UAS.

UAS is a site of spectacular natural beauty located just outside Juneau on Auke Lake, a short distance from the Mendenhall Glacier on one side and the Gastineau Channel on the other. Not far from Juneau are Glacier Bay and Sitka, the old Russian capital of Alaska. Students at Bread Loaf/Alaska enjoy hiking, kayaking, fishing, and all-school boat trips in the Alexander Archipelago. Juneau is accessible from the lower 48 states only by boat or plane.

The Bread Loaf School of English at the Universidad de Guadalajara, Mexico JUNE 22–AUGUST 4, 2004

In summer 2004, Bread Loaf is opening a fifth campus and graduate program at the Universidad de Guadalajara in Mexico, offering courses in Latin American, British, and U.S. literature and film and a course in teaching in multicultural settings. Bread Loaf in Mexico will enroll approximately

50 students. The academic center of our program will be CEPE, the university's Center for Studies for Foreigners (Centro de Estudios para Extranjeros).

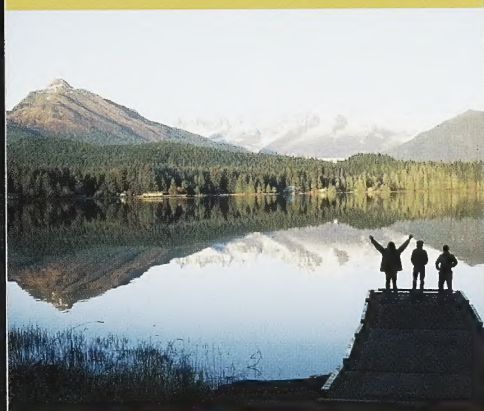
Some homestays with Mexican families will be available for students who want to work on their Spanish language skills, but the majority of students will be housed in double and single rooms in a dormitory which is at some distance from CEPE. Students living in homestays will take their meals with their Mexican families. Students living in the dormitory will have multiple options. CEPE has a snack bar and cafeteria serving breakfast and lunch; there is a large kitchen in the dormitory; students can prepare their own meals, singly or communally, or can find their meals in local restaurants.

Guadalajara, located in western central Mexico, is Mexico's second largest city. The city's center has striking examples of colonial architecture, and Guadalajara is home to some of muralist José Clemente Orozco's most arresting work.

The Bread Loaf School of English at St. John's College, Santa Fe, New Mexico JUNE 15–JULY 29, 2004

Bread Loaf offers courses at St. John's College, at the foot of the Sangre de Cristo Mountains in Santa Fe, New Mexico. Bread Loaf in New Mexico enrolls approximately 80 students and offers a curriculum similar to those offered at the other campuses, but with an appropriate emphasis upon American Indian literature, American Hispanic literature, and writing of the Southwest.

Students are lodged in double rooms at St. John's College. The Bread Loaf office can give advice to students with families seeking housing in Santa Fe. Students living on campus take their meals together at St. John's.



Auke Lake, on the University of Alaska Southeast campus.

"To the lover of pure wildness Alaska is one of the most wonderful countries in the world."

—John Muir,
Travels in Alaska (1915)



Inside CEPE, Guadalajara, Mexico.



The St. John's College bell tower at sunset.

In the larger area around Santa Fe, there are many locales to visit, including Albuquerque, Acoma, Taos, and some of the most significant archeological sites in the United States. Some classes may make excursions to selected sites. Students might seriously consider renting a car, since many of the sites are easily reachable from, but not in close proximity to, Santa Fe.

The Bread Loaf School of English at Lincoln College, Oxford

JUNE 28–AUGUST 7, 2004

Each summer the Bread Loaf School of English enrolls about 80 students at Lincoln College, Oxford. Bread Loaf has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Each student selects one seminar as a two-unit (six semester hours) summer program. There are usually from four to six students in each seminar, which meets in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Oxford tutors place heavy emphasis on independent study; students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the Oxford college with which the tutor is affiliated.

At Oxford, students have single accommodations, occasionally consisting of a living room and a bedroom. They take their meals together in the College Hall. Rooms are cleaned by scouts. A limited number of suites are available at Lincoln for students with spouses, and there are a limited number of apartments outside of Lincoln for students with families.

Located on the Turl in the center of the city of Oxford, Lincoln is one of the smallest and most beautiful of the Oxford colleges. The School promotes theater trips to Stratford-upon-Avon and London. In recent years, Oxford classes have, either officially or unofficially, taken excursions to locales associated with the courses, such as the Lake District and Ireland.

The Bread Loaf School of English at Bread Loaf, Vermont

JUNE 22–AUGUST 7, 2004

The central location for the Bread Loaf School of English is the campus located outside Middlebury, in sight of Bread Loaf Mountain in the Green Mountains of Vermont. Each year, approximately 250 students come from all regions of the United States and from other countries to take courses in literature, creative writing, the teaching of writing, and theater. All of these courses benefit from the on-site presence of the Bread Loaf Acting Ensemble, which visits classrooms and, along with actors drawn from the student body, appears in theatrical productions during the summer.

Dormitory housing at Bread Loaf in Vermont is available for students without families accompanying them; most student rooms are doubles. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Although the Bread Loaf office provides housing lists, securing off-campus housing is the responsibility of the student. Meals for on-campus students are served in the Bread Loaf Inn; off-campus students may pay for individual meals in the Inn. The School contracts the services of a local day care center to provide a child-care program for children of students, faculty, and staff.

For those who enjoy outdoor life, Bread Loaf/Vermont is ideally located at the edge of the Green Mountain National Forest. A junction with the Long Trail, which extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost Farm and a tour of the Frost Cabin are popular Bread Loaf traditions, as are dances in the Bread Loaf Barn. The extensive campus and nearby lakes and rivers offer many opportunities for recreation. A softball and soccer playing field and tennis and volleyball courts are available. Running and hiking trails are everywhere.



*View of Oxford from St. Mary's Church,
near Lincoln College.*

Master of Arts (M.A.)

•
Master of Letters (M.Litt.)

•
Courses in Continuing
Graduate Education



Double rainbow in Vermont.



Writing at Bread Loaf in Vermont.

"What keeps bringing me back to Vermont is the theater and the Acting Ensemble. As a high school teacher who teaches and directs drama, I appreciate the way the theater program welcomes students to participate in a variety of ways. I've been allowed to poke around in the costume shop, watch set construction and lighting design, pick the stage manager's brain for ideas, act in small scenes and larger productions, and have conversations with professional directors."

—Marcia Pitcher,
Bread Loaf M.A. '03



Michael Armstrong as Jellaby; backstage during rehearsals for the 2003 production of Tom Stoppard's *Arcadia*.

In recent years, other major productions at Bread Loaf have included:

- *Three Penny Opera*
- *Shakespeare's Henriad*
- *The Master Builder*
- *Much Ado about Nothing*.

Academics

The Master of Arts (M.A.) Degree

Candidates must hold a bachelor's degree from an accredited college. To earn the M.A., students must successfully complete the equivalent of 10 units. No thesis is required. A grade of B- or better is required in order to receive course credit. Students must complete work leading to the M.A. within 10 years of their initial acceptance.

The curriculum is divided into six groups: (I) writing and the teaching of writing; (II) English literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) world literature; (VI) theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III and one course each from Groups IV and V. Upon the student's request, any one of these six distribution requirements may be waived.

The Master of Letters (M.Litt.) Degree

The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is a prerequisite for this degree. For example, students may concentrate on a period such as the Renaissance, a genre such as the novel, or a field of study such as American literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Projects. This program of studies is drawn up by the end of the student's first summer in the degree program, in consultation with the associate director and an appropriate member of the faculty. Of the ten courses, up to three may be electives not directly related to the field of concentration. No thesis is required. In the final summer, a student must pass a comprehensive written and oral examination, or the equivalent, in his or her field of concentration. Students must complete work leading to the M.Litt. within ten years of their initial acceptance.

Credits

The normal summer program of study consists of two courses (two units) in Alaska, Mexico, New Mexico, and Vermont, and one course (two units) at Oxford. At all campuses except Oxford, each course meets five hours a week. Each one-unit course at Bread Loaf receives three semester hours (or the equivalent of four and one-half quarter hours) of graduate credit. After the first summer exceptional students may, with permission, take a third course for credit in Alaska, Mexico, New Mexico, or Vermont or an additional tutorial (one unit of credit) at Oxford.

Continuing Graduate Education

The School allows students not seeking a degree to enroll for a summer in a non-degree status in continuing graduate education. Upon the student's successful completion of a summer's study, Middlebury College will issue the student a Certificate in Continuing Graduate Education.

Undergraduate Honors Program

Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their bachelor's degree and may take up to two units of course work. Their courses may be transferred to their home institutions, or they may serve as the initial credits leading to the M.A. degree at the Bread Loaf School of English.

The Program in Theater

Virtually since its beginning, the Bread Loaf School of English in Vermont has put a major emphasis upon the theater arts. The Program in Theater provides formal and informal instruction in acting, directing, playwriting, stagecraft, and design. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at the Bread Loaf program in Vermont is the presentation of a wide variety of performance projects.

Bread Loaf each year brings professional actors to the Vermont campus to assist in mounting the summer's major production, produced in Bread Loaf's Burgess Meredith Theater; these actors constitute the Bread Loaf Acting Ensemble. The Ensemble is intimately involved in many of the classrooms—not only classes in dramatic literature, but also classes in other forms of literary study and in the teaching of writing.

New plays written by Bread Loaf students are occasionally produced in the theater on the Vermont campus, as are one-acts directed by advanced directing students. Opportunities also exist for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Independent Reading Projects

With the approval of the associate director and an appropriate member of the faculty, qualified students may undertake an Independent Reading Project, which consists of reading and research during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed reading project and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements must be completed during the summer session before the academic year in which the reading project is to be undertaken. Each reading project culminates in a long essay, a draft of which is submitted in early April following the academic year of reading and research. Students then work closely with a faculty member in revising and bringing this essay to completion over the course of the summer. A reading project successfully completed is the equivalent of a regular Bread Loaf course. A tuition fee of \$1,745 is charged for each reading project.

Independent Summer Reading Projects

Under exceptional circumstances, when the format of the normal Independent Reading Project is not appropriate (for example, in acting or directing projects), students may design an Independent Summer Reading Project, which counts as the equivalent of a regular Bread Loaf course. Students have the responsibility for establishing the subject matter of the summer project and for submitting a well-conceived prospectus for the summer's work; students should submit the prospectus when they register for

courses, no later than April 1. For M.A. and M.Litt. candidates, the summer project must be in an area in which the student has previously taken a course at Bread Loaf and received a grade of A- or better.

Oxford Independent Tutorials

Students attending Bread Loaf at Lincoln College, Oxford, may propose a course of study for a tutorial to be taken in addition to their regular Bread Loaf course. These tutorial projects receive one unit of credit and should involve approximately the amount of reading and writing contained within a one-unit Bread Loaf course at one of the other four campuses. Project proposals must be approved by both the director and a member of the Bread Loaf/Oxford faculty, who will supervise the student's work during the ensuing summer. Students must submit proposals no later than April 1. A Bread Loaf student must be enrolled in one of the regular Bread Loaf/Oxford courses in order to be eligible to take one of these extra tutorials. A tuition fee of \$1,745 will be charged for each tutorial.

Course Registration

All enrolled students will receive detailed registration instructions. Course registration begins on March 1. Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before arrival in order to permit more time during the session for collateral assignments and for the preparation of papers.

At all campuses except Oxford, students may, with the instructor's permission, audit another course in literature, in addition to the two courses taken for credit. Students regularly registered for a course may not change their status to that of auditor without permission of the director.

BreadNet

One of the most exciting of Bread Loaf's innovations has been the development of BreadNet, a national computer network that links the classrooms of Bread Loaf teachers. The primary goals of BreadNet are to perpetuate the Bread Loaf community throughout the year and to encourage collaboration among all Bread Loaf teachers and their classrooms. All Bread Loaf students, faculty, staff, and graduates are invited to join.



Lincoln College window.

Please check the
Bread Loaf web site
www.middlebury.edu/blse
for the most recent listing of
all special fellowships.



Between classes at Bread Loaf in Vermont.



Homework in Alaska.

Bread Loaf offers several special fellowships for summer 2004.

To receive more information about the fellowships listed below, contact the Bread Loaf School of English office. Information about any fellowships that become available later in the year will be posted on the Bread Loaf Web site.

Bread Loaf in the Cities: Carnegie Fellowships:

These fellowships will cover costs for tuition, room, board, and travel up to \$6,600 for teachers at target schools in five cities: Columbus, Ohio, Greenville, South Carolina, Lawrence, Massachusetts, Providence, Rhode Island, and Trenton, New Jersey.

Alaska Partnership Grant Fellowships:

With the help of a partnership grant from the Alaska Department of Education and Early Development, Bread Loaf and the University of Alaska Southeast are offering fellowships to teachers in selected Alaska school districts to attend the Bread Loaf program in Juneau. These fellowships will cover tuition, room, board, and other costs up to \$6,000. The application deadline is March 15.

School District of Greenville County:

The School District of Greenville County will provide fellowships covering tuition, room, board, and other costs up to \$6,000 for ten teachers to attend Bread Loaf. Priority will be given to applications received by March 15.

Admission & Aid

Admission

Admission is based on college transcripts, letters of recommendation, a statement of purpose, and a writing sample. New students are admitted on a rolling basis beginning on February 1; as long as space is available, new applications will be accepted until May 15. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students whose work receives grades of B- or below may be denied readmission in subsequent summers. **As Bread Loaf is especially committed to increasing diversity in its community, minority applications are encouraged.**

Instructions for Application

New applicants should fill out and return the application form and supporting materials, along with a \$50 application fee. Application forms and detailed instructions are available from the Bread Loaf office in Vermont at the address listed inside the front cover of this bulletin, or by completing the online inquiry form on the Bread Loaf Web site.

Financial Aid

Because of the generosity over the years of Bread Loaf graduates, faculty, and other friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants (in Alaska, Mexico, New Mexico, Oxford, and Vermont) and/or work-aid (in Vermont, New Mexico, and Alaska). The aid is awarded on the basis of financial need and scholastic achievement. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Office of Financial Aid. (For more information and downloadable forms, visit the Office of Financial Aid's Web site at www.middlebury.edu/offices/finaid/bread-loaf.) Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Since financial aid is dispensed on a first-come, first-served basis, students are advised to return all completed materials as soon as possible after they are received.



Juneau and Douglas, Alaska, from Mt. Roberts.

Other Information

Texts

Texts for each course are listed with the course descriptions found in this book, usually in the order in which they will be studied. A bookstore for the sale of required texts for each course is maintained at Bread Loaf in Vermont. Students going to Alaska, Mexico, New Mexico, and Oxford must purchase their own copies of the texts to be used; Bread Loaf does not maintain bookstores at these campuses.

It may occasionally be necessary to substitute other texts for those listed in the courses described in this bulletin. The Bread Loaf office will make every effort to inform students of any changes before the start of the session.

Library Facilities

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to Bread Loaf students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

- In Alaska, students have use of the library of the University of Alaska Southeast.
- In New Mexico, students have use of the library of St. John's College.
- At Oxford, students have use of both the Lincoln College Library and the Bodleian Library of Oxford, one of the greatest libraries in the world.

Computer Facilities

At Bread Loaf/Vermont a student computer center is equipped with both Macintosh computers and PC's; instruction in the use of computers and of various forms of software is provided when needed. Computer facilities are also available in Alaska, Mexico, New Mexico, and Oxford. Bread Loaf encourages students to bring their own computers for their personal use.

Lecture Program and Other Activities

The lecture programs at all five Bread Loaf campuses introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program.

Experienced teacher-researchers also visit Bread Loaf to offer workshops on practice-oriented research in the classroom.

At most campuses, students have the opportunity to see classic or modern films. At all campuses they are invited to join the Bread Loaf Madrigalists or other singing groups. Students at all campuses give readings from their own writings.

Medical Facilities

At Bread Loaf/Vermont a nurse is in attendance on weekdays, and the College medical director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

At the Alaska, Mexico, New Mexico, and Oxford sites, students with medical needs will be referred to local doctors.

Pulitzer Prize poet and Bread Loaf faculty member Paul Muldoon gives a nocturnal reading in Vermont.



Anne Atwell-McLeod and educator Nancie Atwell at Bread Loaf in 2003.

The responsibility of a mentor is extraordinary. One has to be enthusiastic and nurturing... I want to let my students find a place where they can flourish. Overnight, they might do something truly amazing.

What stuns me is the quality of the poems written by students in my workshop. It's a small class—twelve students admitted on a first-come, first-served basis—and some of them have never done any kind of creative writing before.

—Paul Muldoon

FEES

Alaska:

Tuition:	\$3,490
Room and Board:	\$2,270
Total:	\$5,760

Mexico:

Tuition:	\$3,490
Room (single):	\$1,000
Room (double):	\$750
Room/Board (homestay)	\$1,500

Total for Single Room:	\$4,490
Total for Double Room:	\$4,240
Total for Homestay:	\$4,990

New Mexico:

Tuition:	\$3,490
Room and Board:	\$2,270
Total:	\$5,760

Oxford:

Comprehensive Fee:	\$7,185
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Vermont:

Tuition:	\$3,490
Board:	\$1,285
Room:	\$515
Total:	\$5,290

More Information

Transportation

Students are expected to make their own travel arrangements. They will receive information early in the spring about traveling to the campus in which they are enrolled.

Transcripts

One official transcript from the Bread Loaf School of English will be issued by Middlebury College free of charge the first time a student requests a transcript. A fee of \$5 is charged for each additional transcript and all subsequent transcripts; there is a charge of \$1 for each additional copy sent at the same time to the same address. Requests for transcripts must be made by the individual student in writing (not by e-mail or fax) to the Graduate Registrar, Forest Hall, Middlebury College, Middlebury, VT 05753. No transcript will be issued to students who are financially indebted to the College until satisfactory arrangements have been made with the Middlebury controller's office.

Letters of Reference

Requests for letters of reference should be made to the associate director of the School, through the Bread Loaf office, not to former Bread Loaf faculty.

Transfer Credits

Up to two units (six semester hours or nine quarter hours) of graduate credit may be transferred from other accredited institutions, to count toward the Bread Loaf M.A. or M.Litt. degree. Each course must be approved for transfer, preferably before the work is done. Transfer course credits cannot be counted for degree credit elsewhere and must be of a grade of B or better. Graduate credits, whether they are earned at Bread Loaf or transferred from another institution, cannot count toward a degree after ten years have elapsed.

Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

Fees

The tuition fee for students going to Alaska, New Mexico, or Vermont includes a fee for an accident insurance policy with limited coverage.

Each accepted applicant who wishes to register is required to pay a non-refundable \$200 enrollment deposit, which is applied to the student's total bill. An applicant is officially enrolled in the Bread Loaf program only upon receipt of this deposit. Money should not be sent until payment is requested. Rooms are assigned only to students enrolled officially. In order to be fair to students waitlisted for on-campus housing, students who intend to live off-campus must notify the Bread Loaf office no later than May 1. Students who move off-campus after this date will incur a penalty fee of \$200.

Final bills are mailed about May 1 and are payable upon receipt. A late fee will be charged for bills not paid by June 1, except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

An additional \$1,745 is charged when students take a third course for credit.

Refunds

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

- Before the end of first week of classes: 60 percent of tuition and 60 percent of board.
- Before the end of second week of classes: 20 percent of tuition plus 20 percent of board.
- No refunds after the end of the second week of classes.



A dramatic moment in a Bread Loaf poetry seminar.

The Faculty

ADMINISTRATION

James H. Maddox, B.A., Princeton University; M.A., Ph.D., Yale University. Dean of Graduate and Special Programs, Middlebury College, and Director of the Bread Loaf School of English.

Emily Bartels, B.A., Yale College; M.A., Ph.D., Harvard University. Associate Professor of English, Rutgers University, and Associate Director of the Bread Loaf School of English.

AT BREAD LOAF IN ALASKA

Alexis Easley, B.S., M.F.A., University of Alaska Fairbanks; Ph.D., University of Oregon. Assistant Professor of English, University of Alaska Southeast.

Rochelle Johnson, B.A., Bates College; M.A., Ph.D., Claremont Graduate University. Assistant Professor of English and Environmental Studies, Albertson College of Idaho.

Suzanne Keen, A.B., A.M., Brown University; M.A., Ph.D., Harvard University. Professor of English, Washington and Lee University.

Jeffrey Porter, B.A., SUNY, Buffalo; Ph.D., University of Oregon. Director of Multimedia Studies, Department of English, University of Iowa.

Claire Sponsler, B.A., University of Cincinnati; Ph.D., Indiana University. Professor of English, University of Iowa.

AT BREAD LOAF IN MEXICO

Michele Birnbaum-Elam, B.A., California State University, Sacramento; M.A., Ph.D., University of Washington; Visiting Associate Professor, Department of English and the Center for Comparative Studies in Race and Ethnicity, Stanford University; Director of Women's Studies, University of Puget Sound.

Harry J. Elam, Jr., A.B. Harvard College; Ph.D., University of California, Berkeley. Professor of Drama, Stanford University, and Editor, *Theatre Journal*.

Jeffrey Nunokawa, B.A., Yale College; Ph.D., Cornell University. Professor of English, Princeton University.

María Spicer-Escalante, B.A., M.A., Universidad Nacional Autónoma de México; Ph.D., University of Illinois, Urbana-Champaign. Assistant Professor of Spanish, Utah State University.

Michael Wood, B.A., M.A., Ph.D., University of Cambridge. Charles Barnwell Straut Professor of English, Princeton University.

AT BREAD LOAF IN NEW MEXICO

Kate Flint, B.A., M.A., D.Phil., University of Oxford; M.A., University of London. Professor of English, Rutgers University.

Heather James, B.A., University of California, Santa Cruz; M.A., Ph.D., University of California, Berkeley. Associate Professor of English and Comparative Literature, University of Southern California.

Kenneth Lincoln, B.A., Stanford University; M.A., Ph.D., Indiana University. Professor of English and American Indian Studies, University of California, Los Angeles.

A. Gabriel Meléndez, B.A., M.A., Ph.D., University of New Mexico. Professor and Chair of American Studies, University of New Mexico.

D. Vance Smith, B.A., Westmont College; M.A., Ph.D., University of Virginia. Associate Professor of English, Princeton University.



*The 2003 Bread Loaf/
New Mexico faculty.*

John Warnock, B.A., Amherst College; B.A., M.A., University of Oxford; J.D., New York University School of Law. Professor of English, University of Arizona.

Tilly Warnock, B.A., Newcomb College, Tulane University; M.A.T., Emory University; M.A., University of Wyoming; Ph.D., University of Southern California. Associate Professor of English, University of Arizona.

AT BREAD LOAF AT LINCOLN COLLEGE, OXFORD

Oliver Arnold, B.A., Ph.D., University of California, Berkeley. Associate Professor of English, Princeton University.

Michael Cadden, B.A., Yale College; B.A., University of Bristol; D.F.A., Yale School of Drama. Director, Program in Theater and Dance, Princeton University.

Deirdre David, B.A., M.A., Ph.D., Columbia University. Professor of English, Temple University.

Stephen Donadio, B.A., Brandeis University; M.A., Ph.D., Columbia University. John Hamilton Fulton Professor of Humanities, Middlebury College, and Editor, *New England Review*.

Robert Douglas-Fairhurst, B.A., M.A., Ph.D., University of Cambridge. Fellow and Tutor in English, Magdalen College, University of Oxford.

Christine Gerrard, B.A., D.Phil., University of Oxford; M.A., University of Pennsylvania. Fellow and Tutor in English, Lady Margaret Hall; Lecturer in English, University of Oxford.

Jeri Johnson, B.A., Brigham Young University; M.A., M.Phil., University of Oxford. Fellow and Tutor in English, Exeter College; Lecturer in English, University of Oxford.

Margaret Kean, M.A., D.Phil., University of Oxford. Fellow and Tutor in English, St. Hilda's College; Lecturer in English, University of Oxford.

Peter McCullough, B.A., University of California, Los Angeles; Ph.D., Princeton University. Sohmer-Hall Fellow in English Renaissance Literature, Lincoln College; Lecturer in English, University of Oxford, and Consultant to the Director of Bread Loaf/Oxford.

Seamus Perry, M.A., D.Phil., University of Oxford. Fellow and Tutor in English, Balliol College; CUF Lecturer in English, University of Oxford.

Helen Small, B.A., Victoria University of Wellington (New Zealand); Ph.D., University of Cambridge. Fellow and Tutor in English, Pembroke College; Lecturer in English, University of Oxford.

AT BREAD LOAF IN VERMONT

Isobel Armstrong, B.A., Ph.D., University of Leicester; F.B.A. Emeritus Professor of English, Geoffrey Tillotson Chair, and Fellow, Birkbeck College, University of London, and Senior Research Fellow, Institute of English Studies, University of London.

Michael Armstrong, B.A., B.Phil., Oxford. Formerly Head Teacher, Harwell Primary School, Harwell, Oxfordshire.

Sara Blair, B.A., University of Virginia; M.A., Ph.D., Stanford University. Associate Professor of English, University of Michigan.

Courtney B. Cazden, A.B., Radcliffe College; M.Ed., University of Illinois; Ed.D., Harvard University. Charles William Eliot Professor Emerita, Harvard Graduate School of Education.



In the Centro Historico, Guadalajara.



2003 FACULTY AT BREAD LOAF IN VERMONT

Front row (left to right): Dare Clubb, Paul Muldoon, Holly Laird, Dixie Goswami, Sara Blair, Isobel Armstrong, Michael Armstrong, Arthur Little, Jonathan Strong, Beverly Moss, Robert Stepto, Miriam Laube, Jennifer Green-Lewis, Harriet Chessman, Margery Sabin

Back row: Jonathan Freedman, Valerie Babb, Lars Engle, Eric Brown, Alan MacVey, Carol MacVey, Christopher Hutchison, Elizabeth Bunch, John Fyler, Frederick Sullivan, David Huddle, Stephen Thorne, James Maddox (Director), Victor Luftig, Bryan Wolf

Dare Clubb, B.A., Amherst College; M.F.A., D.F.A., Yale School of Drama. Associate Professor of Playwriting, University of Iowa.

John Elder, B.A., Pomona College; Ph.D., Yale University. Stewart Professor of English and Environmental Studies, Middlebury College.

Jonathan Freedman, B.A., Northwestern University; M.A., Ph.D., Yale University. Professor of English and American Studies, University of Michigan.

John M. Fyler, A.B., Dartmouth College; M.A., Ph.D., University of California, Berkeley. Professor of English, Tufts University.

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson University. Professor of English Emerita, Clemson University. Coordinator of Bread Loaf's courses in writing and Codirector of the Bread Loaf Teacher Network.

Jennifer Green-Lewis, M.A., University of Edinburgh; Ph.D., University of Pennsylvania. Associate Professor of English, George Washington University.

Kirsten Silva Gruesz, B.A., Swarthmore College; Ph.D., Yale University. Associate Professor of Literature, University of California, Santa Cruz.

David Huddle, B.A., University of Virginia; M.A., Hollins College; M.F.A., Columbia University. Professor of English, University of Vermont.

Jacques Lezra, B.A., Deep Springs College; M.Phil., Ph.D., Yale University. Professor of English and Spanish, Director of Graduate Studies in English, University of Wisconsin, Madison.

Arthur L. Little, Jr., B.A., Northwestern University; M.A., Ph.D., Harvard University. Associate Professor of English, University of California, Los Angeles.

Victor Luftig, B.A., Colgate University; M.A., The Johns Hopkins University; Ph.D., Stanford University. Associate Professor of English, Director of the Center for the Liberal Arts, and Director of the University's "Teachers for a New Era" programs, University of Virginia.

Alan Mokler MacVey, B.A., M.A., Stanford University; M.F.A., Yale University. Professor and Chair of the Theatre Arts Department, University of Iowa; Artistic Director of the Bread Loaf Acting Ensemble and Director of the Bread Loaf Theater Program.

Carol Elliott MacVey, B.A., Notre Dame College; M.A., Middlebury College. Lecturer in Theatre Arts, University of Iowa.

Brett C. Millier, B.A., Yale University; Ph.D., Stanford University. Reginald L. Cook Professor of American Literature, Middlebury College.

Paul Muldoon, B.A., Queen's University, Belfast. Howard G.B. Clark '21 University Professor in the Humanities, Princeton University.

Margery Sabin, B.A., Radcliffe College; Ph.D., Harvard University. Lorraine Chiu Wang Professor of English, Wellesley College.

Bruce R. Smith, B.A., Tulane University; M.A., Ph.D., University of Rochester. Professor of English, University of Southern California.

Robert Stepto, B.A., Trinity College, Hartford; M.A., Ph.D., Stanford University. Professor of English, African American Studies, and American Studies, Yale University.

Jonathan Strong, B.A., Harvard University. Senior Lecturer in English, Tufts University.

Susanne Wofford, B.A., M.Phil., Ph.D., Yale University; B.Phil., University of Oxford. Associate Professor of English, University of Wisconsin, Madison.

Courses

At Bread Loaf in Alaska

Group I (Writing and the Teaching of Writing)

7035 The Ethnographic Essay/Mr. Porter/M, W 9-11:45

Edward T. Hall has written that culture often hides more than it reveals. The goal of the ethnographic essay is to find and write about those hidden things, integrating the anthropological practice of observing and listening with the literary arts of shaping, interpreting, and writing. This course will experiment with selected modes of ethnographic writing by engaging with classic works of literary ethnography that document the life of local cultures. We will discuss the problem of representation in contemporary ethnographic writing; Chatwin's transcultural search for identity in aboriginal Australia; the formation of subculture in Wolfe's portrait of California youth scenes; the nature of auto-ethnography in Kingston's analysis of growing up in two worlds; the interplay of writing, memory, and history in Momaday's polyvocal portrait of the Kiowa people; and the critique of class in Orwell's documentary essay on coal miners in northern England. Additionally, we will screen selected ethnographic films. Written work will include a series of short exercises building towards a final ethnographic project of the student's own choosing.

Texts: Bruce Chatwin, *Songlines* (Penguin); George Orwell, *The Road to Wigan Pier* (Harvest); Tom Wolfe, *The Pump House Gang* (Bantam); N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico); Maxine Hong Kingston, *The Woman Warrior* (Vintage); Zora Neale Hurston, *Mules and Men* (Perennial); *Writing Ethnographic Fieldnotes*, ed. Robert M. Emerson et al. (Chicago).

Group II (English Literature through the Seventeenth Century)

7205 Arthurian Literature/Ms. Sponsler/M, W 2-4:45

This course will explore the astonishing popularity and longevity of the legends of King Arthur. Our focus will be the versions of the story that circulated in the Middle Ages, but we will also devote some time to modern adaptations in fiction (Tennyson, Twain, and White) and film (*Excalibur*, *Monty Python and the Holy Grail*, *The Fisher King*). We'll begin with one of the earliest historical accounts of Arthur (Geoffrey of Monmouth), move to courtly romance (Chrétien de Troyes), read a segment from the *Prose Lancelot* (*Death of King Arthur*), examine the best-known English alliterative version (*Gawain*), and consider selections from Malory's massive *Morte D'Arthur*. Our final classes will turn to modern adaptations (Twain; selections from Tennyson and White, on reserve; and a few films). Topics for discussion will include: nationalism and the Arthurian legends, constructions of gender and sexuality, the social world of the romance, romance readership, adaptation and transformation of the legend, and the reasons for the legend's continuing allure. Readings in the history and theory of romance (available on reserve) will add depth to our investigation of the politics and poetics of Arthurian literature from the Middle Ages to the present.

Texts: Geoffrey of Monmouth, *The History of the Kings of England*, trans. L. Thorpe (Penguin); Chrétien de Troyes, *Arthurian Romances*, trans. W. Kibler, (Penguin); *The Death of King Arthur*, trans. J. Cable (Penguin); *Sir Gawain and the Green Knight*, trans. B. Stone (Penguin); Sir Thomas Malory, *Le Morte D'Arthur*, trans. Helen Cooper (Oxford World's Classics); Mark Twain, *A Connecticut Yankee in King Arthur's Court* (Bantam).

Group III (English Literature since the Seventeenth Century)

7361 Victorian Literature and Culture/Ms. Easley/T, Th 2-4:45

In this course, we will take an interdisciplinary approach to the study of Victorian literature by investigating the relationship between literary texts and key social controversies, including the debates over industrialism, colonialism, gender, sexuality, and Darwinism. We will examine how Victorian conceptions of authorship arose from within these broader social movements and concerns. We will also explore intersections between journalistic and literary genres, investigating how the narrative conventions of various print media shaped written discourse. Course readings will include Victorian poetry, fiction, and nonfiction prose as well as selections from recent critical and historical studies of Victorian literature and culture.

Texts: Charles Dickens, *Oliver Twist* (Modern Library); George Eliot, *The Mill on the Floss* (Penguin); Elizabeth Gaskell, *Mary Barton* (Penguin); George Gissing, *The Odd Women* (Penguin); Thomas Hardy, *Tess of the D'Urbervilles* (Penguin); Oscar Wilde, *The Picture of Dorian Gray* (Modern Library). A packet of poems, including works by Alfred Tennyson, Robert Browning, Elizabeth Barrett Browning, Algernon Swinburne, and Dante Gabriel Rossetti, and a packet of nonfiction prose, including works by Thomas Carlyle, Charles Darwin, John Stuart Mill, Harriet Martineau, Walter Pater, and Matthew Arnold, will be available at Bread Loaf. For a detailed reading list, contact Ms. Easley: alexis.easley@uas.alaska.edu.

7363 Nineteenth-Century British Women Writers

Ms. Easley/T, Th 9-11:45

In this course, we will study fiction, poetry, and nonfiction prose written by British women during the nineteenth century. We will explore a variety of canonical texts as well as a selection of works that have only recently been rediscovered by literary scholars. In the process, we will address the following questions: In what ways did women's texts reinforce or challenge notions of "masculine" and "feminine" identities? How were conceptions of nineteenth-century womanhood connected to the construction of British national identity? What role did anonymous and pseudonymous forms of authorship play in women's literary careers? How did the late nineteenth-century process of canon formation shape our understanding of women's roles in literary history? We will explore these questions while investigating women's engagement in key social and political debates, including discourses on industrialism and women's rights.

Texts: Jane Austen, *Pride and Prejudice* (Penguin); Elizabeth Barrett Browning, *Aurora Leigh* (Norton); Charlotte Brontë, *Jane Eyre* (Penguin); Mary Cholmondeley, *Red Pottage* (Penguin; out of print, but available used through online and other sources); Elizabeth Gaskell, *Cranford* (Oxford); George Eliot, *Middlemarch* (Penguin); *Women and Literature in Britain, 1800-1900*, ed. Joanne Shattock. A packet of poetry and nonfiction prose, including works by Christina Rossetti, Harriet Martineau, Amy Levy, Florence Nightingale, and Margaret Oliphant, will be available at Bread Loaf. Articles from critics such as Mary Poovey, Catherine Gallagher, and Nancy Armstrong will also be photocopied and available at Bread Loaf. For an advance copy of the syllabus, please contact Ms. Easley: alexis.easley@uas.alaska.edu.

7410 Ulysses: Homer, Joyce, Walcott/Ms. Keen/M-Th 9-10:15

This course frames a careful reading of James Joyce's *Ulysses* with brief encounters with other versions of the story first recorded in Homer's *Odyssey*. We will begin with Tennyson's "Ulysses" and Homer's *Odyssey* (in translation) and conclude with Derek Walcott's stage version of the *Odyssey* and, if there is interest, with a viewing of the film *O Brother, Where Art Thou?* The central purpose of the course, however, is to read Joyce's *Ulysses* steadily, over five weeks of the term. We will work together to understand Joyce's narrative techniques, interpret his major characters, notice their movements through space, analyze patterns of allusion to Homer and other writers, and explicate passages of Joyce's peculiar language. Some of these broader topics will inform our discussions: the publication history of *Ulysses*; censorship and the law; Joyce and religion; the controversies about the textual editing of *Ulysses*; Joyce and Irish nation-

alism; gender in *Ulysses*; Joyce and Orientalism; and postcolonial Joyce. Please prepare for the course by reading Joyce's *A Portrait of the Artist as a Young Man* and Shakespeare's *Hamlet* prior to arriving in Juneau.

Texts: Homer, *The Odyssey*, trans. Stanley Lombardo (Hackett); James Joyce, *Ulysses: The Corrected Text*, ed. Hans Walter Gabler (Vintage); Alfred Lord Tennyson, "Ulysses" (photocopies will be provided on our first day); Derek Walcott, *The Odyssey: A Stage Version* (Noonday). Though these recommended texts will also be on reserve, students may find it convenient to own Harry Blamires' *The New Bloomsday Book* (Routledge) and Don Gifford's *Ulysses Annotated: Revised and Expanded Edition* (California).

7451 Contemporary British Fiction/Ms. Keen/M, W 2-4:45

This course of readings in contemporary British novels and short stories emphasizes the narrative experimentation that has been a striking feature of British fiction since the 1970s. Novels and short stories by major writers will provide the primary texts for discussion. The course will include a detailed introduction to the vocabulary for analyzing narrative technique, including narrative situation (narrators and points of view); levels, frames, and embedding; orderly and anachronous narration; pace and timing; beginnings and closure; the modes for representation of fictional consciousness; narrative unreliability; characterization; and theories of plot. Broader topics for discussion include contemporary genres and postmodernity; the uses of the past and the historical turn; depictions of world war and empire; the representation of otherness; and the impact of literary prizes and other material factors on the publishing market. We will discuss *Offshore* on the first day of class.

Texts: Penelope Fitzgerald, *Offshore* (Mariner); Iris Murdoch, *The Philosopher's Pupil* (Vintage; please note that this book is out of print in the U.S. but available in paperback in England through Amazon.UK.); Kazuo Ishiguro, *The Remains of the Day* (Vintage); Martin Amis, *Time's Arrow* (Vintage); Graham Swift, *Waterland* (Vintage); Angela Carter, *The Bloody Chamber* (Penguin); Alice Thomas Ellis, *Fairy Tale* (Trafalgar Square); Doris Lessing, *The Fifth Child* (Vintage); Christine Brooke-Rose, *Amalgamemnon* (Dalkey Archive); A.L. Kennedy, *Indelible Acts: Stories* (Knopf); Ian McEwan, *Atonement* (Anchor); and from the first day as a supplementary text, Suzanne Keen, *Narrative Form* (Palgrave).

Group IV (American Literature)

7515a The American Renaissance/Ms. Johnson/M, W 9-11:45

This course explores the literary period that scholars have designated as crucial to the development of a truly "American" literature: the American Renaissance, which occurred between 1836 and 1865. This was the era of great authors: Emerson, Thoreau, Hawthorne, Melville, and Whitman. Recently, however, scholars have begun to question this designation, laden as it is with assumptions about literary value. In addition to the authors traditionally associated with the "American Renaissance," then, we will explore those writers who worked—in the words of critic David Reynolds—"beneath" the renaissance and also contributed in significant ways to the making of American literature. We will also consider the relationships that many authors of the period envisioned between walking, spending time in the natural world, and "self-culture," or intellectual and spiritual development; and we will take advantage of our setting in Juneau as we do so. Our readings will include fiction, poetry, nonfiction, slave narratives, and short stories. Students should read Thoreau's "Walking" essay in preparation for our first meeting. A course packet that includes additional short texts and selected critical essays will be available in Juneau.

Texts: Ralph Waldo Emerson, *Nature*, "American Scholar," "Divinity School Address," and "The Poet" in *The Portable Emerson*, ed. Carl Bode and Malcolm Cowley (Viking); Henry David Thoreau, "Walking" and *Walden* in *The Portable Thoreau*, ed. Carl Bode (Viking); Susan Cooper, *Rural Hours* (Georgia); Thoreau, *A Year in Thoreau's Journal: 1851* (Penguin); Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*, ed. David Blight (Bedford/St. Martin's); Nathaniel Hawthorne, *The Scarlet Letter*, ed. Seymour Gross et al. (Norton Critical Edition); Herman Melville, *Billy Budd*, "Bartleby," and "Benito Cereno" in *Billy Budd and Other Tales* (Signet); Harriet Jacobs, *Incidents in the Life*



Boat trip to Tracy Arm.

of a Slave Girl (Harvard, if possible); Walt Whitman, "Preface to *Leaves of Grass*," "Song of Myself," and selected poems in *The Portable Walt Whitman*, ed. Mark Van Doren (Viking).

7680 American Postmodernism/Mr. Porter/M, W 2-4:45

Postmodernism has long been a topic of debate in critical circles, but perhaps no one knows better what postmodernism is than contemporary teenagers—our students—who have grown up with MTV, cell phones, instant messaging, and the ubiquity of media. They more than anyone else have embraced an America broadly reshaped by new developments in technology, information, the media, and consumer culture. What kind of world do they live in? This course will examine the representation and critique of postmodern America in contemporary fiction, focusing on such topics as postmodern irony; mass media; cultural displacement; memory, race, and history; and simulation and the hyperreal. Our immersion into the world of contemporary American fiction will be supplemented by selected film screenings (*Memento*, *Blade Runner*, *Apocalypse Now*, and *Pulp Fiction*) and theoretical readings (on reserve). Writing assignments will include two analytical essays on issues emerging from the readings, as well as short informal responses to individual texts.

Texts: Bobbie Ann Mason, *In Country* (HarperCollins); Thomas Pynchon, *The Crying of Lot 49* (Perennial); Don DeLillo, *White Noise* (Penguin); Toni Morrison, *Jazz* (Plume); Art Spiegelman, *Maus I and II* (Pantheon); Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (HarperCollins); Italo Calvino, *If on a Winter's Night a Traveler* (Harvest); Jean Lyotard, *The Postmodern Condition* (Minnesota).

7684 Searching for Wildness: Literature and the Environment

Ms. Johnson/T, Th 2-4:45

This course explores the environmental literature of the United States, with a focus on the nation's continued search for wildness, particularly in Alaska—the "last frontier." Through our readings, we will explore the historical and philosophical bases for American conceptions of nature, as well as concepts such as wilderness, bioregionalism, and sense of place. Our course activities will take us through both texts and Alaskan landscapes, so participants should bring rain gear, sleeping bags, and sturdy walking shoes. Outings and readings will introduce us to the geology, biology, and human history of the Juneau area, and will invite us to consider the important connections among education, place, and the natural environment. Course assignments will include an analytical essay and a journal, where we will reflect on our Friday and weekend field experiences and their connections to our readings. Students should read Lopez's *Rediscovery of North America* in preparation for the course. A course packet will be available for purchase in Juneau. There will be a course fee of \$200 to cover the costs of some of our excursions.

Texts: Barry Lopez, *The Rediscovery of North America* (Vintage); Roderick Frazier Nash, *Wilderness and the American Mind*, 4th ed. (Yale); Henry

David Thoreau, *Walden*, ed. J. Lyndon Shanley (Princeton); John Muir, *Stikeen* (any edition) and *Travels in Alaska* (Mariner); Willa Cather, *O Pioneers!* (Vintage); Edward Abbey, *Desert Solitaire* (Ballantine); Richard Nelson, *The Island Within* (Vintage); Annie Dillard, *Holy the Firm* (Perennial); Nora Marks Dauenhauer, *Life Woven with Song* (Arizona). For reference when we're in the field: Rita O'Clair et al., *The Nature of Southeast Alaska: A Guide to Plants, Animals, and Habitats* (Graphic Arts Center).

In Mexico

Group I (Writing and the Teaching of Writing)

7105 Multicultural Education: the Academic Challenges and Social Implications of Teaching Students from Diverse Racial, Ethnic, Language, and Cultural Backgrounds

Ms. Spicer-Escalante/T, Th 9-11:45

The growing percentage of students who speak a mother tongue other than English and the ethnically and culturally diverse populations that are present in classroom settings across the country make multicultural education increasingly relevant and important in twenty-first-century U.S. classrooms. According to the U.S. Bureau of the Census, in 2000 the foreign-born population of the United States reached 31.1 million, and Hispanics, now the largest single ethnic group in the U.S., represented some 13 percent of the entire population. It is likewise important to take into consideration the recent influx of immigrants from nations as disparate as Bosnia and Vietnam and the particular educational needs of these communities. How do teachers across the nation face the task of teaching students from ever more diverse ethnic, racial, and language groups? How can the classroom atmosphere help students acquire the knowledge, attitudes, and skills needed to participate in today's society? How can teachers include all students in the educational process and fulfill their needs when their needs are so diverse? These are some of the questions we will address in this course. Our objective will be to help students/teachers become conscious of the degree of diversity in U.S. classrooms, the need for and relevance of multicultural education in the U.S., and the techniques to help them approach these diverse populations.

Texts: Mary Dilg, *Race and Culture in the Classroom: Teaching and Learning through Multicultural Education* (Teachers College); Guadalupe Valdés,



The University of Guadalajara's Center for Studies for Foreigners, CEPE.

Learning and Not Learning English: Latino Students in American Schools (Teachers College); Gary Howard, *We Can't Teach What We Don't Know: White Teachers, Multiracial Schools* (Teachers College); Susan Perego and Owen Boyle, *Reading, Writing, and Learning in ESL* (Longman); Jim Cummins, *Language, Power, and Pedagogy: Bilingual Children in the Crossfire* (Multilingual Matters).

Group II (English Literature through the Seventeenth Century)

7253 Shakespeare and the Tragic Idea/Mr. Elam/M, W 2-4:45

This course will examine Shakespeare's major tragic plays and consider what constitutes tragedy for Shakespeare and how tragedy functions in Shakespeare's canon. We will examine these plays through close readings and consider them in relation to their historical context. We will discuss how Shakespeare's construction of his tragic subject in these plays relates to ideas of identity present within the Renaissance world. Central to our examination of the tragic idea will be questions of power: how does power materialize in these plays? How is power constituted? How do issues of identity, of gender, of class relate to manifestations of power? Important to our discussion will be considerations of the plays in production, as we will determine how imagining the staging can inform our readings of the plays. The course will explore how these particular plays have been staged and what factors must enter into the processes of thinking about staging. To this end we will also discuss contemporary productions of the plays as well as view contemporary filmic representations of these works.

Texts: William Shakespeare, *Titus Andronicus*, *Romeo and Juliet*, *Macbeth*, *Hamlet*, *Othello*, *King Lear*, *Richard III* (please read Arden editions of all plays).

Group III (English Literature since the Seventeenth Century)

7360 The Social Character of the Victorian Novel

Mr. Nunokawa/T, Th 2-4:45

In this course, we will read a range of more or less familiar works in a variety of theoretical, historical, and critical contexts. Our general aim will be to study the social character of the Victorian novel in ways that take full measure of literary form and affect. We will be guided by big and little questions like these: How do Victorian novels transform the pursuit of economic interests into dramas of romantic and erotic desire? How do they transform dramas of romantic and erotic desire into stories of economic interest? How are fascinations and anxieties about foreign races brought home to the domestic scene? How are questions of social class and individual character handled? What is the relation between verbal facility and social class in the Victorian novel, and how is this relation represented? How does the form of the Victorian novel extend, intensify, and expose the systems of social surveillance that developed in the nineteenth century? Why and how does the Victorian novel labor to produce bodily discomfort, both for those who inhabit it and for those who read it? How does the culture of capitalism haunt the Victorian novel? How does the Victorian novel imagine its relation to other fields of knowledge, such as the social sciences emerging at the same period, which take, as the novel does, society itself as their object?

Texts: Jane Austen, *Emma* (the one technically non-Victorian novel); Charlotte Brontë, *Jane Eyre*; William Makepeace Thackeray, *Vanity Fair*; Charles Dickens, *Our Mutual Friend*; Wilkie Collins, *The Woman in White*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles* (all in Penguin editions). In addition, there will be some theoretical and historical texts which will help situate our consideration of the novels, including: Max Weber, *The Protestant Ethic and the Spirit of Capitalism* (excerpts); *The Sociology of Georg Simmel*, ed. Kurt Wolff (excerpts); Raymond Williams, *The Country and the City*; Emile Durkheim, various essays; Neil Hertz, "Recognizing Casaubon"; these texts will either be on reserve or will be photocopied for the class.

Group IV (American Literature)

7570 American Literary Realism and Naturalism

Ms. Birnbaum-Elam/M, W 9-11:45

A main character in one of my favorite Henry James' short stories, "The Real Thing" (1893), suggests that *representation* is always preferable to the *real thing*, because representations of the real are always, paradoxically, more convincing than the real thing itself. American literary realism and naturalism are all about just such narrative and epistemological crises—about how to perceive, describe, and evaluate what is "real" and "natural." As scholar Amy Kaplan has put it, literary realism and naturalism were *fin de siècle* movements that were particularly concerned with managing cultural order, as writers of this period were busy representing often competing claims to social reality by ambitious class aspirants, by immigrant activists, and by African Americans only one generation out of slavery. The works we will be reading engage the major issues that writers of this period were obsessed with: racial and national identities, class and sexual transgressions, and perhaps most importantly, the human potential for change in a deterministic social or natural world.

Texts: *The Cambridge Companion to American Realism and Naturalism: From Howells to London*, ed. Donald Pizer (Cambridge); Penguin editions of the following are preferred but not required: Frank Norris, *McTeague*; Kate Chopin, *The Awakening*; William Dean Howells, *The Rise of Silas Lapham*; W.E.B. Du Bois, *Souls of Black Folk*; Henry James, *The Portrait of a Lady*; Edith Wharton, *The House of Mirth*.

7642 American Family Drama/Mr. Elam/M, W 9-11:45

This course will investigate American family drama. Using both contemporary and classic American texts and working chronologically, we will explore how the family functions in these plays as a microcosm of the nation and as a locus for American values and dreams. This course maintains that the particular concerns of the family have much broader implications. Profound questions of legacy, inheritance, and heritage are frequently the subject of American family drama. The ways in which the American family is depicted in plays at different times in history sheds light on the prevailing culture of the period even as they comment on the now. We will analyze and discuss plays written between 1920 and the present. We will observe them in their historical context as well as discuss how they speak to contemporary issues and values. We will consider how today's American identities are constituted in the past. An important element in the discussion will be how social, economic, and political developments helped shape the drama and were also influenced by the drama. We will examine how American family dramas can inform, contest, or even subvert our understandings of America.

Texts: Eugene O'Neill, *Long Day's Journey into Night* (Yale); Arthur Miller, *Death of a Salesman* (Penguin); Tennessee Williams, *Cat on a Hot Tin Roof* (Signet); Lorraine Hansberry, *Raisin in the Sun* (Vintage); Sam Shepard, *Buried Child* (Dramatist's Play Service); Philip Gotanda, *The Wash* (Dramatist's Play Service); August Wilson, *Fences* (New American Library); Milcha Sanchez-Scott, *Roosters* (Dramatist's Play Service); Suzan-Lori Parks, *The America Play* and *Top Dog/Underdog* (both Theatre Communications Group); Tony Kushner, *Angels in America*, Part 1 and Part 2 (Theatre Communications Group).

7690 Toni Morrison: Art and Politics

Ms. Birnbaum-Elam/M, W 2-4:45

"It seems to me that the best art is political and you ought to make it unquestionably political and irrevocably beautiful at the same time." —Toni Morrison
Winner of both the Nobel and Pulitzer prizes for literature and Professor of Humanities at Princeton University, Toni Morrison (b. 1931) is one of the most highly acclaimed American novelists and literary critics of this century. We will be reading and discussing nearly all of Morrison's major work to date as well as selected political and cultural essays from her edited collections. By considering Morrison's novels, her literary criticism on Anglo- and African American traditions, and her political perspectives, we will study her work in depth as well as learn to appreciate the relevance of her *oeuvre* in a broader context.

Texts: Toni Morrison: *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon* (1977), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003), *Playing*

in the Dark: Whiteness and the Literary Imagination (1992) (the most recent editions preferred but not required).

Group V (World Literature)

7770a Latin American Fiction in Context/Mr. Wood/T, Th 2-4:45

This course explores a series of works of modern fiction from Latin America in the double context of their relation to local political and cultural histories and to European and North American connections and influences. Virginia Woolf was translated by Jorge Luis Borges, and Toni Morrison has been inspired by Gabriel García Márquez: these instances may stand as shorthand for many more. Classes will concentrate on close readings of individual texts, but we shall try to keep these larger historical and literary frameworks always in mind.

Texts: William Faulkner, *The Sound and the Fury* (Vintage); Jorge Luis Borges, *Labyrinths* (New Directions); Alejo Carpentier, *The Kingdom of This World* (Noonday); Julio Cortázar, *Blow-Up and Other Stories* (Random House); Manuel Puig, *Kiss of the Spider Woman* (Vintage); Gabriel García Márquez, *Chronicle of a Death Foretold* (Ballantine); Italo Calvino, *If on a Winter's Night a Traveler* (Harvest); Laura Esquivel, *Like Water for Chocolate* (Anchor); Juan José Saer, *The Investigation* (Serpent's Tail); Toni Morrison, *Love* (Knopf).

7771 One Hundred Years (at Least) of Solitude: Recent Mexican Cinema and the Social History of Loneliness

Mr. Nunokawa/T, Th 9-11:45

This course will take up a number of mostly recent Mexican movies as well as a few modern literary works, some Mexican, some not. At the heart of the films and texts that we will consider is a theme with specific resonances for Mexico, and for modernity as well. That theme is loneliness. Our aim here will not be to construct a history of Mexican cinema, but rather to study a subject whose labyrinthine complexities are especially well illuminated by Mexican cinema: the social and psychological causes and consequences of the common sense that our lives have nothing important to do with the lives of others unless they are drawn together by some sort of catastrophic collision or magical collusion. The films we will watch will include *Amores Perros*, *Y Tu Mama Tambien*, *El Angel Exterminator* (*The Exterminating Angel*), *Los Olvidados*, and *Pedro Paramo*. In addition to the assigned texts, we will read the odd poem and article now and then. The professor will supply these.

Texts: Carlos Fuentes, *The Good Conscience* (Noonday); Gabriel García Márquez, *One Hundred Years of Solitude* (Perennial); Juan Rulfo, *Pedro Paramo* (Grove); Virginia Woolf, *Mrs Dalloway* (Harvest).

In New Mexico

Group I (Writing and the Teaching of Writing)

7030 Rewriting a Life: Teaching Revision as a Life Skill

Ms. Warnock/M, W 9-11:45

Through regular writing and reading we will examine Kenneth Burke's image of "life as a rough draft" and his theory of identification as an act of mutual meaning-making that depends on change in the identities and situations of both writers and readers. We will focus primarily on how contexts defined as borders, contact zones, margins of overlap, geographical divides, and national boundaries challenge theories of writing, reading, and identity. Students will write and present drafts and final copies to the class each week and prepare a final course portfolio. We will read the following texts in the following order, except for *The Craft of Revision* and *Writing on the Edge*, which we will read throughout the course.

Texts: Gloria Anzaldúa, *Borderlands/La Frontera*, 2nd ed. (Consortium/Aunt Lute); Sandra Cisneros, *Caramelo* (Vintage); Joan Didion, *Where I Was From* (Knopf); Sherman Alexie, *The Business of Fancydancing: Stories and Poems* (Hanging Loose); Ann Cummins, *The Red Ant House* (Mariner); *Writing on the Edge: A Borderlands Reader*, ed. Tom Miller (Arizona); Donald M. Murray, *The Craft of Revision*, 5th ed. (Heinle).

7047 Cultures of the American Southwest

Mr. Warnock/M, W 2-4:45

Clifford Geertz sees "culture" as "webs of significance" in which we find ourselves "suspended"—an apt metaphor for a writing course. Participants in this writing course will develop encounters with cultures of the American Southwest through reading, writing, and sharing writing, and through travel, research, language learning, music, labor, and conversation with local people. Readings will provide points of departure for inquiry into representations of the three "normal" cultural groups of the region—Native American, Hispanic, Anglo—and the region's geography and natural setting. Historical threads will be found in the "entrada" of Coronado and his troops from New Spain in 1540, the arrival of the merchants from the United States along the Santa Fe trail after 1821, the inventors of the Santa Fe style in the early 1900s, and later the military-industrial adventurers who built the dams and the first nuclear bomb at Los Alamos. In preparation for the course, students should read Willa Cather's *Death Comes for the Archbishop*. Other readings are listed below, in the order in which they will be discussed.

Texts: Willa Cather, *Death Comes for the Archbishop* (Vintage); Douglas Preston, *Cities of Gold* (New Mexico); Leslie Marmon Silko, *Storyteller* (Arcade); Cormac McCarthy, *Blood Meridian* (Vintage); Gloria Anzaldúa, *Borderlands/La Frontera* (Consortium/Aunt Lute); Gary Nabhan, *Gathering the Desert* (Arizona). A list of recommended readings will be sent to all enrolled students.



St. John's College, New Mexico.

Group II (English Literature through the Seventeenth Century)

7230a Epic and Empire/Ms. James/T, Th 2-4:45

This course will focus on the relationship of epic to early modern political discourses, particularly as they touch on empire, monarchical absolutism, and republicanism. How did epic narrative help early modern writers assess the advantages and costs of political "union without end" over "variety without end," as Milton puts it? Readings begin with Vergil's *Aeneid*, the first epic of empire-building, which brings diverse literary forms, geographical locales, and nations into synthesis; and Ovid's counter-epic *Metamorphoses*, which frequently tells the story of absolutist power from the perspective of its victims. From classical Rome we turn to early modern uses of epic form to promote and to question increasingly centralized and absolutist forms of government under the Tudor and Stuart monarchs. (This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage/Random House); Ovid, *The Metamorphoses of Ovid*, trans. Allen Mandelbaum (Harcourt Brace); Edmund Spenser, either *The Faerie Queene*, ed. A.C. Hamilton, 2nd ed. (Longman) or *Edmund Spenser's Poetry*, ed. Hugh Maclean and Anne Lake Prescott, 3rd ed. (Norton Critical Edition); John Milton,

Paradise Lost, ed. Scott Elledge (Norton Critical Edition). Photocopied selections from George Sandys' commentary on *The Metamorphoses* will be provided at Bread Loaf. A list of recommended supplementary texts will be mailed to students who enroll in this course.

7242 Agency and Authority on the Elizabethan Stage:

Marlowe, Shakespeare, Jonson/Ms. James/M, W 9-11:45

What sources of authority—poetic, political, or ethical—may a playwright claim for himself and the stage? This class will focus on the differing models of poetic authority and social agency claimed by the three greatest dramatists of the Elizabethan era. Questions to explore include the relationship of print culture to dramatic performance; the text and the spectacle; professional rivalry and collegiality; the place of the stage in London's civic imagination (including the court and the city); and the performance of gender and sexual epistemologies. We will read the lyric and narrative poetry of Marlowe, Shakespeare, and Jonson alongside of the dramatic works in order to gauge differences in the conception of authorship on the page and on the stage. In addition, we will consider questions of audience as well as author: for whom was the poem or play composed, and how does the author's sense of authority shift accordingly?

Texts: Christopher Marlowe, *The Complete Plays* (Oxford); Ben Jonson, *Volpone, The Alchemist, Bartholomew Fair* (Oxford World Classics); William Shakespeare, *As You Like It, Measure for Measure, Troilus and Cressida, Twelfth Night in The Norton Shakespeare: Comedies*, ed. Stephen Greenblatt et al. (Norton). A photocopied packet of poems by Marlowe, Shakespeare, and Jonson will be available at Bread Loaf.

Group III (English Literature since the Seventeenth Century)

7435 Memory/Ms. Flint/T, Th 9-11:45

How do we remember? What do we remember—and what do we forget? What might we wish to remember? How does writing explore the ways in which the past may haunt the present, whether bidden or unbidden? This course will examine a number of twentieth-century texts—poetry, fiction, and memoir—and range over many aspects of memory and memorializing. We shall look at works which themselves puzzle over the nature of memory and its operations, and those which seek to evoke a very particular time and place. We shall consider the ways in which the dead are remembered, whether through elegiac writing, or through their ghostly presence. Other works will lead us to discuss issues of exile and of trauma, of the differences and intersection between personal and communal memory, of amnesia and false memory, and of nostalgia. At least one film (*Memento*) will be shown; we will think about the place of memory in non-linguistic media (the photograph, the souvenir, the public memorial, the heritage industry), and there will be a course packet (available in New Mexico) containing further poems, short stories, and essays by writers including Jorge Luis Borges, Sigmund Freud, Philip Larkin, and A.S. Byatt. (This course can be used to satisfy either a Group III or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Theresa Hak Kyung Cha, *Dictée* (California); Toni Morrison, *Beloved* (Plume); Marcel Proust, *Swann's Way* [the introductory and "Combray" sections] (Random House); Virginia Woolf, *Moments of Being* (Pimlico); Annette Kuhn, *Family Secrets* (Verso); Eva Hoffman, *Lost in Translation* (Penguin); W.G. Sebald, *Austerlitz* (Modern Library).

7450 Fiction into Film/Ms. Flint/M, W 2-4:45

What happens when a novel is translated into film? This course examines the challenges of fictional adaptation for the screen. It concentrates on the way film may be used as a critical medium, reinterpreting and reworking a text—sometimes attempting to reproduce what's happening on the page with some accuracy; sometimes producing a far more free adaptation. In class, we will look at the relationship between fiction and film in relation to five major nineteenth-century novels, and look at a range of styles in adaptation which have been employed to refashion these diverse and often experimental works. We shall consider how such things as narrative technique and point of view are used in each medium, explore various

critical methods of analyzing film, and try our hand at learning the rudiments of scriptwriting. The novels that we're focusing on deal with a number of important nineteenth-century themes: modernity; identity; social and personal transformations; gender; writing and education; race, slavery, and nationhood.

Texts: Jane Austen, *Mansfield Park* (Penguin); Wilkie Collins, *The Woman in White* (Oxford World's Classics); Oscar Wilde, *The Picture of Dorian Gray* (Penguin); Thomas Hardy, *Jude the Obscure* (Penguin); Joseph Conrad, *Heart of Darkness* (Norton).



Bread Loaf's dormitories at St. John's College.

Group IV (American Literature)

7655 Contemporary American Poetry/Mr. Lincoln/T,Th 2-4:45
Twentieth-century American poetry is "language charged with meaning," Ezra Pound says, but charged how? William Carlos Williams would have us shape lines "speaking straight ahead," while Robert Frost trusts the "straight crookedness of a good walking stick." Wallace Stevens sees the poem as "a pheasant disappearing in the brush." John Berryman rages in blank verse against "the thinky death," and Theodore Roethke believes "In a dark time the eye begins to see." Linda Hogan cares for the wounded life-forms of tribal ways. Carolyn Forché explores the country we ravage collectively, and Sylvia Plath closes her poetry under the "hooded bone" of an indifferent moon. We will foreground six of these poets, sample six others, and ask throughout the course: What is the craft of a naturally well-made poem, from meter, to rhyme, to metaphor and meaning? When does a poem not work? What is the role of the poet and poetry, from modernism early in the twentieth century to a sense of cataclysmic change toward the end? The course will involve weekly exercises, generative exploration of the many voices of poetry (including the student's own voice), creative discussion, and a final writing project.

Required Texts: *Six American Poets*, ed. Joel Conarroe (Vintage/Random); *Eight American Poets*, ed. Joel Conarroe (Vintage/Random); Linda Hogan, *The Book of Medicines* (Coffee House); Carolyn Forché, *The Country between Us* (HarperCollins); *The Delicacy and Strength of Lace*, ed. Anne Wright (Graywolf); Ezra Pound, *The ABC of Reading* (New Directions). *Supplemental Texts:* John Hollander, *Rhyme's Reason* (Yale); Kenneth Lincoln, *Sing with the Heart of a Bear* (California).

7670 Native American Literature/Mr. Lincoln/M,W 2-4:45
Native American writing of this century has fused oral and ceremonial traditions with Western forms of literacy. The great speakers, singers, and storytellers of tribal oral traditions are anthologized in Peter Nabokov's *Native American Testimony* and Margot Astrov's *The Winged Serpent*. In the late 1960s N. Scott Momaday pioneered the contemporary renaissance of tribal literacy in print, weaving folk mythology, social science, personal

narrative, and Kiowa family artistry through *The Way to Rainy Mountain*. James Welch wrote a surreal novel about Montana Blackfeet life, *Winter in the Blood*, shattering stereotypes and sentiments of noble savage and dusky maiden. Who are the singer-poets of Native America today, and where do they show up? Leslie Silko wrote of the Pueblo and Navajo Southwest in *Ceremony*, a novel of post-war shock and spiritual regeneration. Louise Erdrich sketched the Chippewa Great Plains in *Love Medicine*, a novel of tribal devastation, trickster humor, and contemporary survival. In personally recording the life of a twentieth-century California Pomo healer, Mabel McKay, Greg Sarris revised the as-told-through model of Native and American collaboration, from captivity romances, through salvage ethnography, into tribal biographies and shamanic tales. The class will involve weekly writing assignments, discussions of tribal culture and pan-Indian literacy, including racial crossovers, and an extended writing assignment as a final paper.

Required Texts: *Native American Testimony*, ed. Peter Nabokov (Penguin rev. ed.); N. Scott Momaday, *The Way to Rainy Mountain* (New Mexico); James Welch, *Winter in the Blood* (Penguin); Leslie Marmon Silko, *Ceremony* (Penguin); Louise Erdrich, *Love Medicine* (HarperPerennial); Greg Sarris, *Mabel McKay: Weaving the Dream* (California). *Supplementary Texts:* D'Arcy McNickle, *Native American Tribalism* (Oxford); Kenneth Lincoln, *Native American Renaissance* (California); *The Winged Serpent*, ed. Margot Astrov (Beacon).

7672a U.S. Latino Literature/Mr. Meléndez/M,W 9-11:45
Hispanic heritage in the Americas is varied and complex. The establishment of a Hispanic press, theater, universities, and the literary arts predates the founding of Jamestown by at least a hundred years. While tacit acknowledgement has been given to the idea that Latino/as have figured in the making of what is today the United States, it has been only in the last decade, and owing largely to the efforts of the "Recovering the U.S. Literary Heritage Project," that the scope of U.S. Latino literature has begun to be mapped in a comprehensive and meaningful way. As critics and scholars recover manuscripts, novels, poetry, chronicles, travel narratives, diaries, and other rich primary sources, knowledge of the antecedents of Latino/a writers in the United States grows in ways heretofore unimagined. This course will use Latino/a recovery work as a starting point for considering how the excavation of this literary tradition brings forth the need to redraw the parameters of American literary discourse. Through the reading of recovered and contemporary authors, students in this course will come to understand the nuance, specificity, and totality of the Latino/a experience in the United States as fashioned by Latinos and Latinas over time.

Texts: *The Latino Reader*, ed. H. Augenbraum and Margarite Fernández Olmos (Houghton Mifflin); *Growing up Latino*, ed. H. Augenbraum and Ilan Stavans (Houghton Mifflin); Cleofas Jaramillo, *Romance of a Little Village Girl* (New Mexico); Daniel Venegas, *The Adventures of Don Chipote* (Arte Público); Jimmy Santiago Baca, *Martin and Meditations on the South Valley* (New Directions); Julia Alvarez, *How the Garcia Girls Lost Their Accents* (Penguin); Sandra Cisneros, *Caramelo* (Knopf). We will also make extensive use of major anthologies and of volumes I, II, and III of the "Recovering the U.S. Hispanic Literary Heritage Project," all on reserve at Bread Loaf.

7675 Culture, Ethnicity, and Autobiography

Mr. Meléndez/T,Th 9-11:45

Autobiography has proven to be particularly useful to readers and to contemporary literary and cultural theorists alike in its capacity to inscribe notions of self and link these to place and history. It is no surprise that autobiography in our own time has become a preferred form of disclosure for elucidating multi-vocal experience and subjectivity in American life. In this course I wish to survey ideologies of self in the discursive space provided by society, culture, and ethnicity. I wish to explore the competing constructions of frontier and border in the American imagination by drawing on an array of personal narratives that disclose the cultural and ethnic self in the context of social borders and frontiers. Our study will include a half-dozen or so personal narratives. We will also have occasion to become familiar with current critical theory on autobiography in relation to cultural studies.

Texts: Alvar Núñez Cabeza de Vaca, *The Account* (Arte Público); A. Manette Ansay, *Limbo* (Perennial); Lorene Carey, *Black Ice* (Vintage); Alice Kaplan, *French Lessons* (Chicago); Maxine Hong Kingston, *The Woman Warrior* (Vintage); James McBride, *The Color of Water: A Black Man's Tribute to His White Mother* (Penguin); Polingaysi Qoyawayma, *No Turning Back* (New Mexico); John Phillip Santos, *Places Left Unfinished at the Time of Creation* (Penguin).

Group V (World Literature)

7230a Epic and Empire/Ms. James/T, Th 2-4:45

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group V requirement; students should indicate their choice at the time of registration.

7435 Memory/Ms. Flint/T, Th 9-11:45

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement; students should indicate their choice at the time of registration.

7710 The Bible as Literature/Mr. V. Smith/T, Th 9-11:45

This course will study both the history, or histories, of the Bible and its literary characteristics, asking how particular features of it have reflected its larger purpose, including the question of authorship; the structures and modes of the Biblical books; the formation of the canon, including the development of the *Tanakh*, or Hebrew Bible, and the history of the apocryphal or deuterocanonical books; translation from the Septuagint to the present; literary genres of the Bible; histories of exegesis, interpretation, and commentary; the redaction, division, and ordering of biblical texts; the cultural, political, and intellectual worlds within which these texts were written.

Texts: *The Oxford Study Bible: Revised English Bible with the Apocrypha* (Oxford); *The Literary Guide to the Bible*, ed. Robert Alter and Frank Kermode (Harvard).

7715 Dante/Mr. V. Smith/T, Th 2-4:45

We will read the last great poem of medieval system, and the first great poem of individual initiative, Dante's *Divine Comedy*. In order to understand some of the wide array of influences detectable in his encyclopedic, yet devastatingly intimate, work, we will read two of his theoretical works, *De Vulgari Eloquentia* (in translation), and one of the greatest pieces of medieval literary theory, the letter to his friend Can Grande. As a prelude to the *Comedy*, we will read his short lyric cycle concerning his encounter with Beatrice, *La Vita Nuova* (also in translation); please read *La Vita Nuova* for the first class.

Texts: Dante, *The Divine Comedy* ed. and trans. Charles Singleton, 3 vol. (Princeton); there are six books: part 1 of each volume is the text, which is a required purchase; part 2 of each volume is the commentary, which is recommended; *La Vita Nuova*, ed. and trans. Mark Musa (Oxford); *The Cambridge Companion to Dante*, ed. Rachel Jacoff (Cambridge); a photocopy of the letter to Can Grande will be available at Bread Loaf.

At Lincoln College, Oxford

Group II (English Literature through the Seventeenth Century)

7910 Religion, Politics, and Literature from Spenser to Milton Mr. McCullough

This course will set some of the greatest achievements of England's literary Renaissance in the context of religio-political culture under Elizabeth I, James I, and Charles I. Our emphasis will be on the ways in which the sacred and the secular converged in early modern England, and the ways literature both influenced and was influenced by that convergence. Topics of classes will include humanism and Protestantism; religious master texts for literary language, such as the English Bible, Psalter, and Book of

Common Prayer; religious satire in the theater; and religio-political deployments of epic and lyric verse.

Texts: Philip Sidney, *The Defense of Poetry* (any edition); Edmund Spenser, "Amoretti and Epithalamion," in *The Shorter Poems*, ed. Richard McCabe (Penguin); Spenser, *The Faerie Queene*, (Book I) ed. T.P. Roche, Jr. (Penguin); John Donne, *Complete English Poems*, ed. C.A. Patrides and Robin Hamilton (Everyman); Ben Jonson, *Bartholomew Fair* (any edition); William Shakespeare, *Measure for Measure* (any edition); George Herbert and Henry Vaughan, ed. Louis Martz (Oxford); John Milton, "Nativity Ode," "Lycidas," "Comus," in *Complete Poems* (Oxford or Penguin). For background, *The Oxford Illustrated History of Tudor and Stuart Britain*, ed. John Morrill (Oxford).

7918 Shakespeare's Rome and Popular Politics/Mr. Arnold

Shakespeare's representation of the Roman Republic—a project that stretches from the very beginning of his career to perhaps the last tragedy he wrote (*Coriolanus*)—is one of his most remarkable and least understood achievements. Shakespeare's deep interest in republicanism is nearly unique among the literary artists of the English Renaissance, who, unlike their Continental counterparts, showed little interest in the republic, in general, and almost none at all in the tribunate: the political institution created to defend the common people's interests in Roman society is scarcely mentioned in pre-Shakespearean literature. By contrast, the history of Rome, as Shakespeare sees it, turns on political representation and popular politics. Shakespeare believed that political representation produced (and required for its reproduction) a new kind of subject and a new kind of subjectivity, and he reshaped tragedy to represent the loss of power, the fall from dignity, the false consciousness, and the grief peculiar to the culture of political representation. We will study Shakespeare's history of the republic in relation to his sources (especially Livy and Plutarch) and in the context of the parliamentary politics of his own time, but we may also want to listen to what Shakespeare can tell us about political representation, about the practices, ideologies, and institutions that emerged contentiously in early modern England but have since become the unquestioned cornerstones of Anglo-American political modernity. We will begin by reading *Hamlet* and *Macbeth* to give ourselves a brief course in Shakespeare's tragedies about monarchy. After we read Shakespeare's works about republican Rome, we will turn to *Antony and Cleopatra* and *Cymbeline*, Shakespeare's great plays about the empire that supplanted Rome's republic.

Texts: We will use the Arden editions of *Macbeth*, *Hamlet*, *Titus Andronicus*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus*, and *Cymbeline*; any edition of *The Rape of Lucrece* will be fine. Critical and theoretical readings, excerpts from Shakespeare's sources, and materials about the political culture of Elizabethan and Jacobean England will be included in a course reader.

7920 Shakespeare: On the Page and on the Stage/Mr. Cadden

This course centers on plays in the current repertoire of the Royal Shakespeare Company (RSC) in Stratford-upon-Avon. In the summer of 2004, the company will perform four of Shakespeare's tragedies (*Romeo and Juliet*, *Hamlet*, *Macbeth*, and *King Lear*); we shall supplement our trips to the RSC with visits to Shakespearean productions staged by other companies, including London's Globe Theatre, where *Romco and Juliet*, *Measure for Measure*, and *Much Ado about Nothing* will be playing. The RSC will also be presenting three classics of the Spanish Golden Age by Lope de Vega, Tirso de Molina, and Inés de la Cruz; this repertoire will provide us with a unique opportunity to study Shakespeare's work in relation to some of his continental contemporaries. A number of our classes will take place in Stratford, including meetings with members of the RSC, who will discuss how and why they work as they do. Students will be billed an additional \$600, to help defray the added expenses for this course.

Texts: Plays of the Shakespeare repertory in reliable modern editions (e.g., editions of the *Complete Works* by Wells and Taylor [Oxford], Greenblatt [Norton], or Bevington [Harper/Collins]; or paperbacks in the Arden, Oxford, or New Cambridge series). The RSC will publish translations of the Spanish repertoire to coincide with their productions; students might want to wait until they get to Oxford to secure those plays (Lope de Vega, *The Dog in the Manger*; Tirso de Molina, *The Rape of Tamar*; Sor Juana Inés de la Cruz, *The House of Trials*).

7922 Re-encountering *The Tempest*/Ms. Kean

This class focuses on Shakespeare's play *The Tempest* and its cultural legacy. We will examine the text of the play and its performance history in detail, while also scrutinizing the theoretical positions (particularly post-colonialism) underpinning recent critical interpretations and performative choices. We will then move on to look at a number of other literary texts from the early modern period and the late twentieth century which seem to work as responses, re-readings, or re-positionings of *The Tempest*. From the early modern period we will consider John Milton's *Masque* (1634); John Dryden and William Davenant's play *The Tempest or the Enchanted Isle* (1670); Thomas Duffett's *The Mock-Tempest or the Enchanted Castle* (1674); Henry Neville's short prose piece *The Isle of Pines* (1668); Daniel Defoe's *Robinson Crusoe* (1719). Our more recent texts will include Aimé Césaire's *Une tempête* (1969); George Lamming's *The Pleasures of Exile* (1960); J.M. Coetzee's *In the Heart of the Country* (1977) and *Foe* (1986); Barry Unsworth's *Sacred Hunger* (1992); Marina Warner's *Indigo* (1992); Nancy Huston's *Plain-song* (2002). The films *Forbidden Planet* (Fred Wilcox, 1956) and *Prospero's Books* (Peter Greenaway, 1991) will also be introduced into class discussions.

Texts: A good basic Milton would be *Complete English Poems, Of Education, Arcopagitica*, ed. Gordon Campbell (Everyman; out of print in U.S., but available used online or in U.K.). Texts of the Dryden and Davenant *Tempest*, Neville's *Isle of Pines*, and Duffett's *Mock-Tempest* will be made available to you on arrival. [You can look for them in advance if you wish: *Shakespeare Made Fit: Restoration Adaptations of Shakespeare*, ed. Sandra Clark (Everyman) has the text for the Dryden and Davenant play; *Three Early Modern Utopias*, ed. Susan Bruce (Oxford) has the Neville—be aware it's a little racy!] The modern texts can be read in whatever edition is available to you. You *must* read Warner and Unsworth in advance, but please read as many of the named texts as possible. For our work on Shakespeare's *The Tempest* I recommend the following edition strongly: *The Tempest*, ed. Christine Dymkowski (Shakespeare in Production series; Cambridge).

7939 Dark Materials: Milton, Blake, Pullman/Ms. Kean

The contemporary children's writer Philip Pullman has called *His Dark Materials*, whose title comes from Milton's *Paradise Lost*, an "epic." We will take both the claim for epic status and the affiliation to Milton seriously as we consider Pullman's ethical position and his skills as a bard in retelling the age-old story of good versus evil. We will assess the current place of children's literature within the "canon," identify Pullman's Homeric and Ovidian references, and consider the influence of Eastern philosophy upon Pullman's text. However, in the main, our critical attention will focus on John Milton and William Blake as significant precursors for

Pullman within an identifiable prophetic and epic English tradition. In comparing these three major authors we will review literary genre and address core metaphysical questions of the human condition. Topics for consideration are likely to include self-knowledge, creativity, inspiration, virtue, rebellion, innocence and experience, republicanism, humanism, liberty, energy, matter, cosmology, doctrine, heresy, sin and guilt, prophecy, familial and sexual relations, the limits of human knowledge, religion versus science, self-governance, and social responsibility. Any tour of Pullman's (or Lyra's) Oxford must be taken in your own time! In addition to Pullman's trilogy, please be sure to read the following before beginning the course: Milton's *Paradise Lost*, *Paradise Regained*, *Arcopagitica* and Blake's *Songs of Innocence and Experience* and *The Marriage of Heaven and Hell*.

Texts: *Complete English Poems, Of Education, Arcopagitica*, ed. Gordon Campbell (Everyman; out of print in U.S., but available used online or in U.K.); *Blake's Poetry and Designs*, ed. Mary Lynn Johnson and John Grant (Norton Critical Edition); Philip Pullman, *His Dark Materials* (Scholastic [This is a trilogy made up of *Northern Lights*, *The Subtle Knife*, and *The Amber Spyglass*. Please note that in the U.S. the first volume is published under the title *The Golden Compass*]).

Group III (English Literature since the Seventeenth Century)

7941 Early Romanticism/Ms. Gerrard

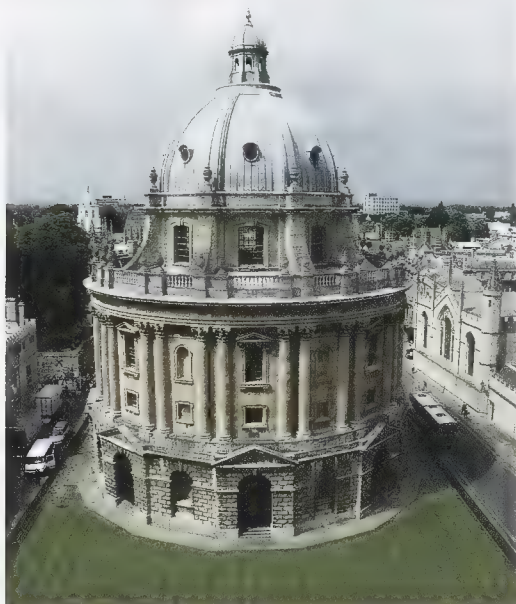
This course will explore the evolution of romanticism by locating its origins in earlier eighteenth-century writing, and by examining a number of key texts from the "first generation" of romantic writers of the 1790s and early 1800s. The course will explore early romanticism from a variety of perspectives—political, social, literary, aesthetic—and will investigate the extent to which writers as diverse as Barbauld, Cowper, Blake, Mary Shelley, Coleridge, Wordsworth, and Austen can be seen to share similar concerns.

Texts: Anna Laetitia Barbauld, *A Summer Evening's Meditation* (1773); William Cowper, *The Task*, Books 1 and 4 (1785); William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798); Wordsworth, *The Two-Part Prelude* (1799); Coleridge, "Frost at Midnight," "Kubla Khan," William Blake, *Songs of Innocence and of Experience* (1789-93); Jane Austen, *Northanger Abbey* (1818, written 1798) and *Sense and Sensibility* (1811); Mary Shelley, *Frankenstein* (1817). The most convenient source for the poetry is *Romanticism: An Anthology*, ed. Duncan Wu (Blackwell, 2nd ed.). For Shelley and Austen, the Oxford World's Classics paperbacks offer well-priced editions.

7956 The Victorians Then and Now/Mr. Douglas-Fairhurst

T.S. Eliot once remarked that "I get a very different impression from *In Memoriam* from that which Tennyson's countrymen seem to have got." This course sets out to examine how far Eliot's experience continues to be true of readers of Victorian literature. Through close reading of a wide selection of texts, and a careful consideration of relevant contexts, we will show how the rich and diverse range of ideas which exercised nineteenth-century thinkers was translated into, and transformed by, the literary imagination. Topics to be discussed will include: ventriloquism, the past, autobiography, sexuality, character, serialization, translation, faith, evolution, psychology, fairy tales, development and degeneration. Authors will include Alfred Lord Tennyson, Robert Browning, Charles Dickens, George Eliot, Edward FitzGerald, Lewis Carroll, and Bram Stoker. Students will be encouraged to develop the material discussed in class by pursuing their own research interests, supported by individual tutorials.

Texts: Photocopies of extracts and out-of-print material will be provided in Oxford; in addition, students should obtain and be familiar with Tennyson: *A Selected Edition*, ed. Christopher Ricks (Longman); Robert Browning, ed. Adam Roberts (Oxford Authors Series); Edward FitzGerald, *Rubáiyát of Omar Khayyám*, ed. Dick Davis (Penguin); Charles Dickens, *Great Expectations*, ed. Charlotte Mitchell (Penguin); George Eliot, *The Lifted Veil*, ed. Helen Small (Oxford); Bram Stoker, *Dracula*, ed. Maurice Hindle (Penguin); and Lewis Carroll, *Alice's Adventures in Wonderland*, ed. Roger Lancelyn Green (Oxford). Students should also read one of the introductory guides to the Victorian period



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The entrance to Christ Church Meadow, Oxford.

currently available in paperback, such as Walter Houghton, *The Victorian Frame of Mind, 1830-1870* (Yale) or Robin Gilmour, *The Victorian Period* (Longman).

7957 Darwin and Victorian Literature/Ms. Small

This course offers an introduction to Darwin's writing and the ways in which it influenced and interacted with the wider Victorian literary culture. The approach will be interdisciplinary, meaning that students will be asked to think about Darwin's writing as a literary and rhetorical endeavor, which repays close attention to its narrative structure, use of metaphor, and allusiveness to earlier works of literature, as well as to examine the ways in which Darwinian evolutionary theory influenced his contemporary fiction writers and poets. The main Darwin texts studied will be the *Journal of the H.M.S. Beagle* (1839), *On the Origin of Species* (1859), and *The Descent of Man and Selection in Relation to Sex* (1871)—though there will also be opportunities to read more widely in Darwin's writing if students wish to do so. Literary texts studied will include Dickens, *Our Mutual Friend*; George Eliot, *Middlemarch*; Thomas Hardy, *The Return of the Native*; Grant Allen, *The Woman Who Did*; and poetry by Alfred Lord Tennyson, Matthew Arnold, Lewis Carroll, James Clerk Maxwell, Constance Naden, Emily Pfeiffer, and others. Handouts of the poetry will be provided in week 1.

Texts: Please use the following editions of Darwin if you can obtain them. If they are not available, please use any good critical edition (Penguin, Oxford World's Classics, and Norton are generally reliable). Charles Darwin, *Voyage of the Beagle: Charles Darwin's Journal of Researches*, abridged, ed. E. Janet Browne and Michael Neve (Penguin); *On the Origin of Species*, ed. Gillian Beer (Oxford World's Classics); *The Descent of Man, and Selection in Relation to Sex*, intro. John Bonner and Robert May (Princeton). For the novels (*Our Mutual Friend*, *Middlemarch*, *The Return of the Native*, *The Woman Who Did*) please use either the Oxford World's Classics or the Penguin Classics edition. *The Woman Who Did* may prove difficult to find, but should be available in the Oxford Popular Fiction edition, ed. Sarah Wintle. For students wishing to know something of the pre-Darwinian history and socio-politics of evolutionary theorizing, Adrian Desmond's *The Politics of Evolution* is a good place to start.

7960 George Eliot/Ms. Small

This course involves detailed critical study of the writings of George Eliot. The first six classes will focus consecutively on the following works: *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, *Romola*, *Daniel Deronda*. Thereafter students will be asked to make collective decisions about which topics will be pursued out of the following list: the remaining fictional works (*Felix Holt*, *The Impressions of Theophrastus Such*, and the two short pieces, "The Lifted Veil" and "Brother Jacob"), the poetry, the essays and reviews, the life and letters. Alternatively, they may choose to continue with detailed study of the initial selection of six works. In the course of studying Eliot's fiction, students will be encouraged to think about the following topics (many of them obvious, some

less so): realism, the "novel of ideas," morals and moralism, science, music, gender, feminism, Jewishness, cosmopolitanism, political change, optimism, disappointment, beauty, revenge, restitution, and the possession or absence of a defining object in life.

Texts: Please use either the Penguin or the Oxford World's Classics editions of the novels and novellas; all students are asked to read the following: *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Middlemarch*, *Romola*, *Daniel Deronda*. The novels can also be consulted in definitive critical editions, published by the Clarendon Press (Oxford University Press) and available in the English Faculty Library, the Bodleian Library, and Lincoln College Library. *The Impressions of Theophrastus Such* has recently appeared in a good critical edition, with introduction and notes by Nancy Henry. Students will probably choose to use library copies of biographies, but for anyone wishing to purchase one version of the life the most serviceable of those currently in print is by Rosemary Ashton. A.S. Byatt has edited a useful selection of the essays, poems, and reviews (Penguin). The complete essays are available in the Oxford libraries: *Essays of George Eliot*, ed. Thomas Pinney (Columbia).

7975 James Joyce/Ms. Johnson

Students will engage in intensive study of *Ulysses* in its Hiberno-European, modernist, and Joycean contexts. We will begin by reading both *Dubliners* and *A Portrait of the Artist as a Young Man* (and Joyce's poetry, critical essays, *Stephen Hero*, *Exiles*, *Giacomo Joyce*, and *Finnegans Wake* will all be incorporated into discussions), but the course will be primarily devoted to the reading and study of *Ulysses*. This work's centrality to, yet deviation from, the aesthetic and political preoccupations of modernism will be explored.

Primary Texts: James Joyce, *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* (preferably the H.W. Gabler edition). **Supplementary Texts:** *Stephen Hero*, *Exiles*, *Giacomo Joyce*, *Finnegans Wake*, and *Poems and Shorter Writings*, ed. Richard Ellmann, A. Walton Litz, and John Whittier-Ferguson (Faber). (Students are not expected to buy the supplementary texts.)

7977 Romanticism and Modernism in British Poetry, 1880-1965

Mr. Perry

Modernism arrived in Britain in the shape of T.S. Eliot and Ezra Pound, who denounced the late romanticism they saw dominating English verse. But what *really* is the relationship between modernism and the romanticism it purportedly rejects? And how did later poets respond to the continuing modernists' demand, "Make it new"? We shall be considering the selected work of some major writers, which, taken together, reflects something of the wide range of the mid-century's poetry and shows the continuing flux and reflux of romanticism in the modern period. We shall begin by contrasting the lyric voices of Thomas Hardy (1840-1928) and William Butler Yeats (1865-1939), and then go on to look at innovations and continuities in the work of T.S. Eliot (1882-1965), Gerard Manley Hopkins (1844-1889), W.H. Auden (1907-1973), and Philip Larkin (1922-1985). Poems by some other writers will be introduced along the way to establish a sense of the literary scene.

Texts: Any selection of Hardy will introduce you to the range of his poetry: there is a charismatic one edited by Joseph Brodsky (Ecco). The Oxford Authors *Gerard Manley Hopkins*, ed. Catherine Phillips, is a good selection. For Eliot, you will need the *Collected Poems* (Harcourt Brace); our main focus will be the "Prufrock" volume and *The Waste Land*. Auden is best read first in the *Selected Poems*, ed. Edward Mendelson (Vintage), although if you are an enthusiast, you will want to invest in the *Complete Poems* produced by the same editor (Vintage). Read Larkin in *Collected Poems*, ed. Anthony Thwaite (Farrar, Straus and Giroux), especially pages 81-221. As you are coming to Oxford, you might read his beautiful early novel, *Jill* (Overlook), which is set in the city. Larkin also edited *The Oxford Book of Twentieth-Century English Verse* (Oxford, 1973), which is well worth a look. I will be suggesting some criticism once you're here, but if you should want to look at some prose beforehand, you might try some of the pieces in T.S. Eliot's *The Sacred Wood and Major Early Essays* (Dover) or track down E.R. Leavis's, *New Bearings in English Poetry*. There are good modern biographies of all our poets; Andrew Motion's *Philip Larkin* appeared in 1993.

7980 Modernist Narrative: Narrative Theory/Ms. Johnson

Through an examination of narrative as it has been theorized principally but not exclusively in the last century, this course will focus on the relation between "modernity" and "modernism" as it might be registered in British narrative fiction of the first 40 years of the twentieth century. Primary theoretical texts will be juxtaposed with novels of the period with the aim of delineating the particularity and distinctness of "modernist" narrative modes. Acknowledging that there was no absolute originality of such modes during this period, we will nevertheless attend to the range and scale of changes, the regularity and radicalism with which they were practiced, with an eye to marking what might make this a distinctive moment in recent literary history. Narrative theory has too often been accused of focusing narrowly on matters of literary form; our study will examine more recent developments of such theory which carry its concerns into history, politics, and gender. So, both texts and theories will be considered in the broader contexts of antecedent and contemporary developments in psychology, philosophy, science, politics, and social and economic events and theories.

Texts: *The Narrative Reader*, ed. Martin McQuillan (Routledge); Henry James, *The Ambassadors* (Norton Critical Edition); Joseph Conrad, *The Secret Agent* (Oxford World's Classics); Ford Madox Ford, *The Good Soldier* (Norton Critical Edition); James Joyce, *A Portrait of the Artist as a Young Man* (Random House/Modern Library); Wyndham Lewis, *Tarr* (Ginko); Virginia Woolf, *Mrs Dalloway* (any edition); Henry Green, *Living in Loving/Living/Party Going* (Penguin); Ivy Compton-Burnett, *A House and Its Head* (New York Review of Books; available in U.K.); Djuna Barnes, *Nightwood* (New Directions). (Note: some of these editions are available only in the U.K.; you can find them in online sites or used in the U.S.) From time to time particular nonfictional pieces and additional readings in narrative theory will be assigned; these will be available in Oxford.

7983 English Lives/Mr. Donadio

Readings in English autobiography from the early nineteenth century to the present, with particular emphasis on the nature and effect of childhood experience, the power of narrative patterns, and the interplay between personal crisis and cultural transformation.

Texts: Thomas DeQuincey, *Confessions of an English Opium-Eater and Other Writings* (Oxford World's Classics); John Henry Newman, *Apologia Pro Vita Sua* (Penguin); John Stuart Mill, *The Autobiography of John Stuart Mill* (Penguin); Edmund Gosse, *Father and Son* (Penguin); Robert Graves, *Goodbye to All That* (Doubleday Anchor); W.B. Yeats, *Autobiographies: The Collected Works of W.B. Yeats*, vol. III, ed. William O'Donnell (Scribner); Henry Green, *Pack My Bag* (Penguin or New Directions); Sybille Bedford, *Jigsaw* (Counterpoint); Doris Lessing, *Walking in the Shade: 1949–1962* (any edition: currently out of print, but easily available); Kingsley Amis, *Memoirs* (any edition: currently out of print, but easily available); Martin Amis, *Experience* (Vintage). For purposes of comparative analysis, additional collateral readings may include works by Edward Gibbon, Thomas Carlyle, Charles Darwin, Charles Dickens, John Ruskin, Anthony Trollope, H.G. Wells, James Joyce, George Orwell, Evelyn Waugh, and Philip Larkin.

7986 British Literature 1945–2000/Ms. David

This course will explore the work of British novelists, dramatists, and poets in the dynamic period from the end of World War II to the close of the twentieth century. Some of our principal interests will include the following: literary responses to the Welfare State and to post-war immigration from the colonies; the work of the Angry Young Men, feminist writers from the sixties to the nineties, and writers working during the Thatcher years; the significance of a racially-changed nation as we see it in the work of British-Asian and British-Caribbean postcolonial authors. Students should be prepared for active seminar participation, the writing of short informal papers, one longer paper, and individual tutorials. If possible, students should obtain the assigned editions and are advised to read some of the longer novels before we meet in Oxford.

Texts: Elizabeth Bowen, *The Heat of the Day* (Anchor); Kingsley Amis, *Lucky Jim* (Penguin); Alan Sillitoe, *The Loneliness of the Long-Distance Runner* (Plume); John Osborne, *Look Back in Anger* (Viking); Harold Pinter, *The Homecoming* (Grove) and *The Caretaker* and *The Dumb Waiter*

(both Grove); Caryl Churchill, *Cloud Nine* in *Plays: One* (Methuen); Tom Stoppard, *Plays 5* (Faber and Faber); V.S. Naipaul, *The Enigma of Arrival* (Vintage); Hanif Kureishi, *The Buddha of Suburbia* (Penguin); Zadie Smith, *White Teeth* (Knopf); Ian McEwan, *Atonement* (Anchor); *The Penguin Book of Poetry from Britain and Ireland since 1945*, ed. Simon Armitage and Robert Crawford. For a detailed syllabus, contact ddavid@temple.edu.

Group V (World Literature)

7991 Theater and Sacrifice/Mr. Arnold

Our points of departure will be the ancient claim—endlessly rehearsed in post-classical Western aesthetic theory—that tragedy has its origins in sacrificial rituals and the equally ancient notion that blood sacrifice is the positive condition of civilization. Why, we will ask, should so many cultures have seen their own origins in sacrifice, and why was it important in those cultures to reenact sacrifice again and again on the stage? We will study the relation between theater and sacrifice in Greece and Bali. We will focus on four moments in Western history—ancient Greece, medieval England, post-Reformation England, and seventeenth-century France—when a theatrical culture at its zenith strongly intersected with religious culture, but we will also study the interactions among theater, religious ritual, and temporal rule in Bali. We will attend closely to the religious work theater has often done—creating community, disseminating doctrine, staging exemplary religious narratives, embodying ritual—but we will also consider the role theater has often played in endowing the state with sacred character. Although our focus will be on dramatic texts, we will also read extensive selections from the Hebrew Bible and the New Testament. Secondary readings will include seminal works by anthropologists, literary critics, historians of religion, and philosophers.

Texts: Euripides, *The Bacchae* in *Euripides V*, ed. David Grene and Richmond Lattimore (Chicago); Euripides, *Iphigenia in Aulis* in *Euripides IV*, ed. David Grene and Richmond Lattimore (Chicago); *York Mystery Plays*, ed. Pamela King (Oxford); Jean Racine, *Iphigenie*, trans. John Cairncross (Penguin); Pierre Corneille, *Horace and Polyeucte* (in reader); Thomas Kyd, *The Spanish Tragedy*, in *Four Revenge Tragedies*, ed. Katherine Maus (Oxford); William Shakespeare, *Julius Caesar*, ed. David Daniel (Arden), *Coriolanus*, ed. P. Brockbank (Arden). A course reader will include works by Sigmund Freud, Clifford Geertz, Aristotle, and various other materials.

In Vermont

Group I (Writing and the Teaching of Writing)

7000 Poetry Writing/Mr. Muldoon/T, Th 2–4:45

A workshop devoted to close readings of poems by the participants, the course will be augmented by readings of, and formal assignments based on, the poetry of Robert Frost. There will be an emphasis on fostering the belief that poems make their own shapes in the world—that, as Frost wrote in "The Ax-helve," "the lines of a good helve" might be "native to the grain before the knife/expressed them." Though the workshop will be at the heart of the course, two conferences will also be scheduled with each poet.

Texts: Robert Frost, *The Poetry of Robert Frost* (Henry Holt); *The Princeton Handbook of Poetic Terms*, ed. T.V.F. Brogan (Princeton).

7005a Fiction Writing/Mr. Strong/M, W 2–4:45

This workshop will provide a forum for reading aloud and constructively criticizing each other's work with the goal of creating rounded life on the page in language natural to the writer. There will be deadlines, but the sole continuing assignment will be to write literary fiction: fragments, first drafts, false starts, longer works-in-progress, completed pieces—all will be acceptable and expected. We will read some essays on writing, but the focus, in class and conferences, will remain on the stories that only you can tell.

Texts: A packet of readings will be available in Vermont.

7005b Fiction Writing/Mr. Huddle/T,Th 2-4:45

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

Texts: David Huddle, *The Writing Habit* (University Press of New England); Charles D'Ambrosio, *The Point: And Other Stories* (Little, Brown); Andre Dubus, *Selected Stories* (Vintage Contemporary); Mary Gaitskill, *Because They Wanted To: Stories* (Simon & Schuster); Mary Robison, *Tell Me: 30 Stories* (Counterpoint).

7018 Playwriting/Mr. Clubb/M,W 2-4:45

This course concerns itself with the many ways we express ourselves through dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. Throughout the course we will be searching for new forms, new ways of ordering experience, new ways of putting our own imaginations in front of us.

7050 Writing the Watershed/Mr. Elder/T,Th 2-4:45

The focus of this workshop for writers will be on personal, reflective essays that are also grounded in close observation of the natural world. Drawing exercises will help to hone such observation. An ambitious journal practice will be central to our class, as will the reading of contemporary nature writers like Annie Dillard, Barry Lopez, and Gary Snyder. Field study around Bread Loaf will be complemented by weekend excursions (class limited to 12 students).

Texts: Charles Johnson, *The Nature of Vermont* (University Press of New England); Tom Wessels, *Reading the Forested Landscape* (Countryman); *The Norton Book of Nature Writing*, College ed., 2002, ed. Robert Finch and John Elder (Norton).

7100 Writing to Make a Difference/Ms. Goswami/M-F 11:15-12:15

Class members will examine several writing and publishing projects (some designed and carried out by Bread Loaf teachers and their students) that promote cross-cultural and cross-generational work, with young people writing for different audiences and purposes in the context of public service. We will work toward understanding and then applying theories about language learning and democratic education, asking ourselves how best to engage children and young adults in the kinds of action research, writing, and publishing (electronic and print) that make a difference locally and beyond. Class members will contribute to a class journal, report and reflect on readings and discussion, and plan a community writing project that they might develop further and carry out. We will consider the role of collaborative, community-based writing within and outside of schools, given the current emphasis on standardized assessment. Caroline Eisner and Tom McKenna will assist us individually and in small groups to integrate Web design, Internet resources, and BreadNet into the course and projects. Creating an electronic portfolio will be an option. No prior technology experience is required.

Texts: L.S. Vygotsky, *Mind in Society*, trans. and ed. M. Cole et al. (Harvard); *Writing to Make a Difference*, ed. Chris Benson and Scott Christian (Teachers College); *The Best for Our Children: Critical Perspectives on Literacy for Latino Students*, ed. Maria de la Luz Reyes and John J. Halcón (Teachers College); *Reclaiming the Classroom: Teacher Research as an Agency for Change*, ed. Dixie Goswami and Peter Stillman (Boynton Cook Heinemann); Jacqueline Jones Royster, *Traces of a Stream: Literacy and Social Change among African American Women* (Pittsburgh); *Between Sacred Mountains: Navajo Stories and Lessons from the Land*, ed. Claudine Arthur et al. (Arizona; on library reserve at Bread Loaf). A course packet will be available for purchase at Bread Loaf.

7172 Thinking about Narrative/Mr. Armstrong/M-F 11:15-12:15

This course explores narrative art and narrative understanding. We study narrative as a critical practice that begins in infancy and we follow its development through childhood into maturity. We reflect on our own narrative practice and examine theories of narrative. We investigate the relationship among narrative, truth, and reality and discuss the place of narrative in learning and teaching. We consider both oral and literary tradition and we examine stories of diverse genres from diverse cultural contexts. We read and interpret stories composed by children and young people, our own stories, folk tales, contemporary short stories, classic tales, writers' reflections, theoretical essays. We seek to understand the relationships among different kinds of storyteller, different narrative traditions, and different moments in narrative experience. Course members are asked to contribute to a class journal, write essays in interpretation, and make a study of some particular aspect of narrative of their own choice. Course members are invited to bring with them examples of their own narrative writing and, if they are teachers or parents, of their students' or children's stories.

Texts: Vivian Paley, *Wally's Stories* (Harvard); Italo Calvino, *Cosmicomics* and *Six Memos for the Next Millennium* (both Vintage); Angela Carter, *Burning Your Boats* (Chatto and Windus); Walter Benjamin, *Illuminations* (Schocken); David Thomson, *The People of the Sea* (Canongate); Lesley Marmon Silko, *Storyteller* (Seaver); Italo Calvino, *Italian Folktales* (Harvest); Franz Kafka, *The Metamorphosis* (Penguin); Barry Lopez, *Winter Count* (Vintage); Richard Kearney, *On Stories* (Routledge); Ian McEwan, *Atonement* (Doubleday).

7182 Describing the Imagination/Mr. Armstrong/M-F 8:45-9:45

In this workshop we examine the growth of imagination from infancy, through childhood and youth, into adulthood. The focus of inquiry is on the creative works of children and young people: their writing, art, music, dance, and drama. We observe, describe, and interpret creative work in a variety of ways, constructing a model of the imagination at different moments of development. We study accounts of the imagination by writers, artists, critics and theorists. We examine the place of the imagination in education and the relationship between imagination and assessment. We consider how to document and value imaginative achievement and how to promote and sustain imaginative work in school and beyond. Class members are asked to bring with them examples of the creative work of their own students. Of particular interest is work that combines different art forms. We keep a class journal in which we document our own imaginative journey day by day. Class members are expected to contribute regularly to the journal, to write notes and reflections on class discussions, and to conduct their own inquiry into some aspect of the class theme.

Texts: Patricia Carini, *Starting Strong* (Teachers College); Project Zero and Reggio Children, *Making Learning Visible* (Project Zero, Harvard); Vivian Paley, *The Girl with the Brown Crayon* (Harvard); *Letters of John Keats*, ed. Robert Gittings (Oxford); John Keats, *Complete Poems*, ed. John Barnard (Penguin); Elaine Scarry, *Dreaming by the Book* (Princeton); Adam Phillips, *The Beast in the Nursery* (Faber).

7198 Creating and Enacting Texts: Toward a Performative Kind of English/Ms. Cazden/M-F 10-11

Dramatic activities in the classroom can bring the power of the imagination to the humanities curriculum and the power of voice and body to the understanding and expression of textual meanings. In this class, we will explore, through in-class experiences as well as readings, various ways of creating and enacting texts. Throughout, the emphasis will be on the benefits to participants (not audience) of planning, writing, enacting, and critiquing—the benefits for substantive understanding, personal identity, and classroom community. Readings will include a documentary play, novel, and children's book, two books about classroom drama by teachers, and photocopied articles. Written work will include frequent short assignments in class or online and a final paper on a topic of your choice.

Texts: Moises Kaufman, *The Laramie Project* (Dramatists Play Service or other source); Ernest Gaines, *A Lesson before Dying* (Vintage); Maurice Sendak and Tony Kushner, *Brundibar* (Hyperion); Kathy Greeley, "Why Fly That Way?": *Linking Community and Academic Achievement* (Teachers College); Jan Mandell and Jennifer Lynn Wolf, *Acting, Learning, and Change: Creating Original Plays with Adolescents* (Heinemann).



The Bread Loaf Campus in Vermont.

Group II (English Literature through the Seventeenth Century)

7210 Chaucer/Mr. Fyler/M-F 8:45-9:45

This course offers a study of the major poetry of Geoffrey Chaucer. We will spend roughly two-thirds of our time on the *Canterbury Tales*, and the other third on Chaucer's most extraordinary poem, *Troilus and Criseyde*. Chaucer is primarily a narrative rather than a lyric poet: though the analogy is an imperfect one, the *Canterbury Tales* is like a collection of short stories, and *Troilus* like a novel in verse. We will talk about Chaucer's literary sources and contexts, the interpretation of his poetry, and his treatment of a number of issues, especially gender issues, that are of perennial interest.

Texts: *The Riverside Chaucer*, ed. L.D. Benson (Houghton Mifflin); Boethius, *The Consolation of Philosophy*, trans. R. Green (Macmillan); *Woman Defamed and Woman Defended*, ed. Alcuin Blamires (Oxford); *A Companion to Chaucer*, ed. Peter Brown (Blackwell).

7230 Epic Homecomings: Homer, Spenser, and Milton Ms. Wofford/M-F 11:15-12:15

This course will investigate journey and homecoming, telos, and the narrative or lyric challenges to it in the epic tradition by exploring the relations among Homer's *Odyssey*, Spenser's *Faerie Queene*, and Milton's *Paradise Lost*. We will read Books 1, 3, and 6 of *The Faerie Queene*, and all of the other two epics. There will be some selected additional readings in narrative and epic theory, in folklore, and in theory of allegory, as well as in selected political and historical topics. Topics for discussion will include the definition of heroism and the positioning of the epic narrator; the use of simile and metaphor in the epic; the treatment of gender; the relation of the individual subject to nation and faith, and of the epic itself to the nation and to other collective forms of identity; the role of *nostos* (homecoming), nostalgia, and the domestic in epic, including as a figure for epic tradition; and the kinds of knowledge that the epic purports to offer us. Some attention will be paid to how to teach these texts, especially in the case of Homer and Milton. The selections from Spenser

will be read with some short related readings from Ovid's *Metamorphoses* and from the speeches of Queen Elizabeth I. Students are not required to read the selections from *The Faerie Queene* before the summer, but are asked to read all of the Homer and Milton before arrival if possible.

Texts: Homer, *The Odyssey*, trans. Robert Fagles (Penguin; also acceptable are translations by R. Lattimore, R. Fitzgerald, or S. Lombardo); Edmund Spenser, either *The Faerie Queene*, ed. A.C. Hamilton 2nd ed. (Longman; 1st ed. also acceptable), or *Edmund Spenser's Poetry*, ed. Hugh Maclean and Anne Lake Prescott, 3rd ed. (Norton Critical Edition; note: this text does not include Book 6); John Milton, *Paradise Lost*, ed. Scott Elledge, 2nd ed. (Norton Critical Edition). A list of recommended supplementary texts will be mailed to students who enroll in this course.

7254 Identity and the Shaping of Emotion in Shakespearean Drama/Ms. Wofford/M-F 8:45-9:45

This class will consider the shaping of identity by emotion and memory in Shakespeare's later plays, with a special focus on tragedy as a genre, in itself and in relation to comedy and romance. We will investigate the problematic borderline between truth and fiction in performance, and between history and tragedy, and will explore both Renaissance and modern interpretations of these plays. Topics for study will include the performance of identity; the role of surrogates, doubles, and representatives; theories of representation on the transvestite stage; the relation of knowledge to emotion, memory, and the body; the history and cultural specificity of psychological categories; the role of violence on stage and the question of catharsis; and the ways the plays link notions of identity to psyche, soul, and religion. Some readings in theories of tragedy, in Freud, in Plutarch, and in modern criticism. Everyone in the class will be asked to participate at least once in an acting workshop. We will read the following plays by Shakespeare: *Hamlet*, *Twelfth Night*, *Measure for Measure*, *Othello*, *King Lear*, *Antony and Cleopatra*, *Cymbeline*, *The Winter's Tale*. I recommend specific editions below, but the following collections are also acceptable: *The Riverside Shakespeare*, *The Norton Shakespeare*, *The Pelican Shakespeare*.

Texts: *Hamlet: A Case Study in Contemporary Criticism*, ed. S. Wofford (Bedford/St Martin's); *Twelfth Night*, ed. Roger Warren and Stanley Wells (Oxford World's Classics); *Measure for Measure*, ed. Brian Gibbons (Cambridge); *Othello*, ed. Norman Sanders, 2nd ed. (New Cambridge); *King Lear*, ed. R.A. Foakes (Arden, 3rd series); *Antony and Cleopatra*, ed. John Wilders (Arden, 3rd series); *Cymbeline*, ed. Roger Warren (Oxford World's Classics); *The Winter's Tale*, ed. Stephen Orgel (Oxford World's Classics); *The Bedford Companion to Shakespeare*, ed. Russ MacDonald, 2nd ed. (Bedford/St. Martin's).

7260 *The Tempest on the Page and the Stage*

Mr. MacVey/M, W 2-4:45

In this course we will explore a single great play, *The Tempest*. We will spend some time on critical interpretations and on the play's cultural history, but will focus primarily on the text as a blueprint for performance. We will examine its language to be certain we know what is actually being said, to whom it is being spoken, and why the speaker might be saying it. We'll explore the poetry and consider its rhythm, rhyme, imagery, and structure; and we will make use of tools such as scansion to help us fully understand the verse. We will examine every scene from a theatrical point of view, exploring structure, event, action, and ways of staging that will clarify meaning. We will consider scenic and costume design as a means to reveal the play's possibilities. Finally, we will stage the play very simply, script in hand, and present it during the last week of classes. One or two members of the Acting Ensemble will be part of the course and may perform in the reading; all students in the class will either play a role or participate in the reading in some other fashion. Students should plan to be on campus through the evening of Wednesday, August 4, for the final presentation.

Texts: William Shakespeare, *The Tempest* (Arden); Peter Brook, *The Empty Space* (Touchstone); selected articles and reviews.

7262 *Shakespeare and Popular Film*/Mr. Little/M, W 2-4:45

This course proposes to look at the popular Shakespeare, the Shakespeare of the film world. One essential question presents itself: What does it mean to translate a creator of words into a medium that is largely a visual one? But beyond this foundational question, what is film after in laying claim to Shakespeare? What kinds of cultural battles are being fought in the name of Shakespeare, or, perhaps, against him? These are only a very brief sampling of some of the kinds of questions with which we will concern ourselves in this seminar. Students should be aware that while this course does not assume a formal knowledge of Shakespeare and his works, students enrolled in our course will be asked to conduct critically-minded interpretations of the relevant plays. Our main objective here is to think critically about the wherefores and whys of Shakespeare's filmic popularity. Our course will focus on both "faithful" (e.g., *Hamlet*) and "loose" (e.g., *Last Action Hero*) adaptations of Shakespeare's plays. Finally, participants should be aware that this is not a class in which we bash "popular" readings of Shakespeare. The point of our seminar is for us to ask what critical lessons, about Shakespeare, about ourselves, about other selves, may we learn from carrying out serious readings of these filmic works.

Texts: David Bordwell and Kristin Thompson, *Film Art* (McGraw Hill); William Shakespeare, *Henry IV* (Part 1), *Henry V*, *Richard III*, *The Taming of the Shrew*, *Hamlet*, *Macbeth*, *Othello*, and *Romeo and Juliet* (I recommend Signet Classic editions for the Shakespeare titles).

7290 *Teaching, Reading (and Enjoying) Poetry*

Mr. B. Smith/M, W 2-4:45

Anyone who likes music ought to like poetry, yet students (and sometimes, secretly, their teachers) often approach poetry with anxiety, if not downright hostility. This course is designed to change such attitudes. We shall begin by locating sound and rhythm in the body. Grounding ourselves in those physiological sensations, we shall proceed, period by period, to read, discuss, and enjoy some of the English language's greatest designs on our bodies and imaginations. For each of the three historical periods in our survey—medieval and early modern, nineteenth century, twentieth century/contemporary—participants in the seminar will be asked to carry out three short writing projects: an essay in criticism, a plan for teaching one or more of the poems, and some poetry of their own

devising. Paul Muldoon's latest collection, *Moy Sand and Gravel*, will give us occasion to discuss what happens to individual poems when they come together into a book. (This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.)

Texts: *The Norton Anthology of Poetry*, ed. Margaret Ferguson, Shorter Fifth Ed. (Norton; available March 2004); Paul Muldoon, *Moy Sand and Gravel* (Farrar, Straus and Giroux); Robert Pinsky, *The Sounds of Poetry* (Farrar, Straus and Giroux).

7630 *Jewish and Other Others*/Mr. Freedman/T, Th 2-4:45

See description under Group IV offerings. This course can be used to satisfy either a Group II or a Group IV requirement; students should indicate their choice at the time of registration.

Group III (English Literature since the Seventeenth Century)

7290 *Teaching, Reading (and Enjoying) Poetry*

Mr. Smith/M, W 2-4:45

See description under Group II offerings. This course can be used to satisfy either a Group II or a Group III requirement; students should indicate their choice at the time of registration.

7310 *Romantic Poetry: Discourses of the Sublime in Poetry by Men and Women*/Ms. Armstrong/M-F 11:15-12:15

We will study a series of dialogues in poetry about the nature of the Sublime, a category we no longer use but that was intensely important to poets writing from the 1790s to about 1830. There was a debate within and between groups of male and female poets, from Blake and Wordsworth to Charlotte Smith and Felicia Hemans. Some of the most exciting Romantic poetry is concerned with this theme. Among the poets we will read are Blake, Wordsworth, Coleridge, Shelley, Keats, Byron, Anna Barbauld, Charlotte Smith, Joanna Baillie, Amelia Opie, Mary Tighe, Letitia Landon, and Felicia Hemans. We will look at some of the contemporary debates on the Sublime, particularly at Burke and Kant, but also discussions by less well-known figures provided in a photocopied anthology that will be distributed when you arrive. We will begin the course by reading Burke and Blake's *Songs of Innocence and of Experience* and *The Marriage of Heaven and Hell*, moving on to consider Wordsworth, particularly "Tintern Abbey," and Charlotte Smith's "Beachy Head." Browse in the two anthologies recommended to prepare for the course and be sure to read Burke before the first class. Please try to read as many of the texts as you can in advance.

Texts: Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757), ed. Adam Phillips; *Romantic Poetry and Prose*, ed. Harold Bloom and Lionel Trilling; *Nineteenth-Century Women Poets*, ed. Isobel Armstrong and Joseph Bristow (all Oxford).

7330 *The Pastoral Tradition*/Mr. Elder/M, W 2-4:45

The image of a green world, in which human beings live in harmony with nature and devote themselves to love and song, has long been both cherished and satirized. We will ground our investigation of this ideal in the 23rd Psalm of David and the First and Fourth *Eclogues* of Virgil, then turn to poems by Sidney, Spenser, Marlowe, and Raleigh. After reading Shakespeare's *As You Like It* and Gray's "Elegy Written in a Country Churchyard," we will devote several meetings to the works of Wordsworth. We will then investigate the pertinence of Wordsworth's themes of childhood, loss, and the healing power of nature to Eliot's *Silas Marner*, Hardy's *Far from the Madding Crowd*, Grahame's *The Wind in the Willows*, Woolf's *To the Lighthouse*, and the poetry of Frost and Oliver. Exploratory journals will frame our discussions and our formal writings alike, while we will also look for opportunities to take our conversations out under the Vermont sky.

Texts: Virgil, *The Eclogues* (Penguin); William Shakespeare, *As You Like It* (Penguin, or any other edition); William Wordsworth, *Selected Poems and*

Prefaces, ed. Jack Stillinger (Riverside); Gilbert White, *The Natural History of Selborne* (Penguin; out of print but available used at online sites); George Eliot, *Silas Marner* (Signet); Thomas Hardy, *Far from the Madding Crowd* (Penguin); Kenneth Grahame, *The Wind in the Willows* (Oxford); Virginia Woolf, *To the Lighthouse* (Harcourt); *The Poetry of Robert Frost* (Henry Holt); Mary Oliver, *House of Light* (Beacon). Photocopies of other materials will be available at Bread Loaf.

7375 Nineteenth-Century Fiction and the Meaning of Space

Ms. Armstrong/M-F 8:45-9:45

In a series of novels ranging from Mary Shelley's *Frankenstein* at the beginning of the century to Bram Stoker's *Dracula* at the end, this course will explore the different ways in which space is represented in the nineteenth-century novel. Social space, "inner" psychological space, domestic space, rural, urban, and colonial space all shape the form of fiction and disclose concerns about society and the gendered individual subject's relation to it. We shall look at the way space has been conceptualized, for instance, by philosophical geographers (David Harvey), planners (Corbusier), and theorists (Bachelard, Lefebvre). Please try to read as many of the texts as you can in advance.

Texts: Mary Shelley, *Frankenstein*; Jane Austen, *Mansfield Park*; Emily Brontë, *Wuthering Heights*; Charlotte Brontë, *Villette*; Charles Dickens, *Dombey and Son*; George Eliot, *The Mill on the Floss*; Joseph Conrad, *Heart of Darkness*; Bram Stoker, *Dracula*. All of these novels are available in Penguin paperbacks.

7430 Bloomsbury/Ms. Green-Lewis/T, Th 2-4:45

In 1904, Virginia Woolf and her three siblings took up residence in the then unfashionable area of Bloomsbury, London. By 1929 E.M. Forster wrote with at least some measure of seriousness that Bloomsbury was "the only genuine movement in English civilization." No one defining set of ideas or politics or aesthetic beliefs can sum up the intellectual and creative life that began there, although perhaps G.E. Moore comes close with his assertion that "personal affection and aesthetic enjoyments include all the greatest...goods that we can imagine." This course will explore some of the variety of form, style, and subject matter produced by assorted members of the Bloomsbury circle, and will make "personal affections and aesthetic enjoyments" the focus (and perhaps consequence!) of our study. There will be plentiful secondary reading assigned. To safeguard pleasure and sanity, therefore, please read the four assigned novels before the session begins.

Texts: E.M. Forster, *Howards End* (Penguin); Lytton Strachey, *Eminent Victorians*, ed. Frances Partridge and Paul Levy (Continuum); Virginia Woolf, *Mrs Dalloway*, *To the Lighthouse*, *The Waves* (Harcourt Brace Jovanovitch); *A Roger Fry Reader*, ed. Christopher Reed (Chicago); Katherine Mansfield, *The Garden Party and Other Stories* (Penguin); Richard Shone, *The Art of Bloomsbury* (Princeton); Clive Bell, *Art*, and Roger Fry, *Vision and Design* (both out of print, but available on reserve).

7455 Fiction of Empire and the Breakup of Empire

Ms. Sabin/T, Th 2-4:45

Through close study of selected Victorian, modern, and contemporary texts, the seminar will examine continuities and ruptures between colonial and postcolonial fiction in English. Novels and short stories will be considered in relation to a variety of critical and theoretical controversies in current postcolonial studies. We will discuss the participation of the English novel in the construction and also the critique of imperialism and the ambiguous status of the English language itself in the turn against the colonialist mentality in literature. This course moves fast, especially at the beginning. It will be important to have done a substantial amount of the primary reading before arrival, at least *Jane Eyre*, *A Passage to India*, *An Area of Darkness*, and *The Clear Light of Day*, plus as many of the other texts as possible. If your time and access to a library permit, read also the opening section of Edward Said's *Culture and Imperialism*. Specific assignments in critical readings will accompany the primary texts during the course, along with photocopied extracts from some contemporary primary readings unavailable for purchase in print. (This course can be used to satisfy

either a Group III or a Group V requirement; students should indicate their choice at the time of registration.)

Texts: Charlotte Brontë, *Jane Eyre* (Penguin); Rudyard Kipling, selected stories from *The Man Who Would Be King and Other Stories* (Oxford World's Classics); E.M. Forster, *A Passage to India* (Harbrace); V.S. Naipaul, *An Area of Darkness* (Vintage); Anita Desai, *The Clear Light of Day* (Houghton Mifflin); Joseph Conrad, *Heart of Darkness* (Norton Critical Edition); Chinua Achebe, *Things Fall Apart* (Fawcett); V.S. Naipaul, *A Bend in the River* (Random House); Wole Soyinka, *Ake: The Years of Childhood* (Vintage); Ama Ata Aidoo, *Our Sister Killjoy* (Addison-Wesley).

7460 Twentieth-Century Poetry in Context

Mr. Luftig/M, W 2-4:45

This course will study the works of three poets—W.B. Yeats, T.S. Eliot, and Adrienne Rich—as test cases for considering the question "What kind of information is essential when we teach, or write critically about, a modern poem?" The question will be considered pragmatically and thus, in part, quantitatively, i.e., by asking how much information can usefully be summoned for understanding a challenging poem, and how that information is best selected. The course will consider each of the three writers mainly, though not exclusively, in the light of one particular context—Yeats's (Irish) historical milieu, Eliot's biography, and Rich's own prose writings—towards discussing the usefulness of such information for the examination of individual poems and volumes of poetry. Near the end of the course each student will select one recent poem from Rich's *What Is Found There*, or another generally available source, to present to the class as the focus for future teaching or other consideration; guided by the concerns of *What Is Found There*, which students are asked to read in advance of the first class session, we will conclude by discussing the urgency of poetry in relation to the representation of marginalized political positions, groups, and human experiences. In that final project, as in earlier writing for the course, the focus will be on the challenges of making persuasive cases on behalf of challenging poems. (This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Adrienne Rich, *What Is Found There* (Norton); Yeats's *Poetry, Drama, and Prose: Authoritative Texts, Contexts, Criticism*, ed. James Pethica (Norton); T.S. Eliot, *Collected Poems 1909-1962* (Faber & Faber); Lyndall Gordon, *T.S. Eliot, An Imperfect Life* (Norton); *Adrienne Rich's Poetry and Prose*, ed. B.C. Gelpi and A. Gelpi (Norton).

Group IV (American Literature)

7460 Twentieth-Century Poetry in Context

Mr. Luftig/M, W 2-4:45

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group IV requirement; students should indicate their choice at the time of registration.

7515b The American Renaissance and Expansion

Ms. Gruesz/M-F 10-11

Some of the most influential texts in the U.S. tradition were written during the late 1840s through the 1850s, a period of intense debates over slavery and sectionalism, when the very nature of the nation was subject to intense scrutiny and imaginative reconstruction. Territorial expansion preceded and in some ways precipitated these debates. The 1846-48 war with Mexico, along with future expansions into the Caribbean and Latin America that were anticipated by many, enabled the nation's continental reach but brought up divisive questions of citizenship, inclusion, and racial identity. We will read some of the foundational texts of the American Renaissance in light of the problems of expansion and empire. To accompany them, we will also consider a selection of works that were popular in their time but have since fallen into relative obscurity as well as short, translated works by Mexican, indigenous, and mixed-race occupants of the borderlands.

Texts: Herman Melville, *Benito Cereno* and *Typee* (any edition); Richard Henry Dana, *Two Years before the Mast* (any edition); Walt Whitman,



Faculty member John Elder with Jackie Proulx.

Leaves of Grass (any 1855 facsimile edition); Augusta E. Wilson, *Inez* (photocopy will be provided); Bayard Taylor, *El Dorado* (any edition); Henry David Thoreau, "Resistance to Civil Government"; essays by Ralph Waldo Emerson, Frederick Douglass and L.M. Child; poems by William Cullen Bryant, Henry Wadsworth Longfellow, James Russell Lowell, and John Greenleaf Whittier (photocopies of all will be provided).

7578 Emily Dickinson and Elizabeth Bishop

Ms. Millier/M-F 10-11

In this course we will study, in significant depth, the lives and work of American poets Emily Dickinson and Elizabeth Bishop. These authors are important and widely discussed; thus our topics will include a range of aesthetic, literary historical, biographical, and political perspectives. And we will make use of a range of archival materials—journal entries, letters, drafts of poems—both published and unpublished. At the heart of our discussions, however, will be the poems these great writers produced. Students may expect to learn a good deal about how to read and explicate poems, as well as about the use of archival materials in literary research and analysis.

Texts: Cynthia Griffin Wolff, *Emily Dickinson* (Perseus); *The Poems of Emily Dickinson*, ed. R.W. Franklin (Belknap/Harvard); *Selected Letters of Emily Dickinson*, ed. T. Johnson (Belknap/Harvard); Brett Millier, *Elizabeth Bishop: Life and the Memory of It* (California); E. Bishop, *The Complete Poems 1927-1979* and *Collected Prose* (both Noonday); *One Art: Letters of Elizabeth Bishop*, ed. Robert Giroux (Noonday).

7600 Intersections in American Literature

Mr. Stepto/M-F 10-11:00

This discussion-oriented course studies key developments in American and African American literature when texts purported to be of different literary or cultural traditions intersect to form the full blossoming of that development. We will discuss Indian captivity narratives, slave revolt narratives, female servant narratives, written folktales, passing novels, and modernist fiction and poetry. Careful attention will be paid to texts that not only converse with each other but bear a precursor-successor relationship. The course will traverse from the nineteenth century to the twentieth through an extensive discussion of Twain's *The Adventures of Huckleberry Finn* and Ellison's *Invisible Man*. Prior to that, the authors studied include Mary Rowlandson, John Marrant, Herman Melville, Frederick Douglass, Charles Johnson, Harriet Jacobs, Hannah Cullwick, Joel Chandler Harris, and Charles Chesnutt. After Twain and Ellison, we will discuss Nella Larsen, Philip Roth, T.S. Eliot, Gwendolyn Brooks, William Faulkner, Toni Morrison, Robert Hayden, and Philip Levine. Admittedly, this could be (and will be on some level) a "Race and American Literature" course; in this regard, influential studies such as Eric Sundquist's *To Wake the Nations* have led to its design. But ideally we will push beyond that consideration in many discussions. Students will be expected to complete two writing assignments, to contribute regularly to the class journal kept in the library, and to participate in one or more presentation groups.

Texts: Photocopied materials will be available for Rowlandson, Marrant, Cullwick, Eliot, Brooks, Hayden, and Levine. All of the following titles are in paperback: Herman Melville, *Bartleby and Benito Cereno* (Dover Thrift); Frederick Douglass, *The Heroic Slave in Three Classic African American Novels*, ed. William Andrews (Mentor); Charles Johnson, *Middle Passage* (Scribner); Harriet Jacobs, *Incidents in the Life of a Slave Girl*, ed. Jean Yellin (Harvard); Joel Chandler Harris, *Uncle Remus* (Penguin); Charles Chesnutt, *The Conjure Woman and Other Conjure Tales*, ed. Richard Brodhead (Duke); Mark Twain, *The Adventures of Huckleberry Finn* (Norton Critical Edition); Ralph Ellison, *Invisible Man* (Vintage); Nella Larsen, *Passing* (Penguin); Philip Roth, *The Human Stain* (Vintage); William Faulkner, *Absalom, Absalom!* (Viking); Toni Morrison, *Beloved* (Plume). Reading ahead before the summer is strongly advised.

7630 Jewish and Other Others/Mr. Freedman/T, Th 2-4:45

From the medieval period to the present day, English and American writers—Gentile and Jewish alike—have repeatedly taken as their imaginative subject Jews, Judaism, and Jewishness (three distinct, if overlapping, categories). As they have done so, a figure we might call "the Jew" (as opposed to real, live Jews or even broadly conceived represented ones) has emerged to delineate and manage a wide range of larger cultural aspirations and fears: the possibilities and problems of living in a commercial, urbanized society, which stereotypical Jews like Shakespeare's Shylock or Wharton's Rosedale were built to represent; the vexing instability of categories of gender and the vicissitudes of sexuality, which the long-standing figure of the Jewish pervert was also constructed to define; the shifting lines and varying structures of race and ethnicity, which Jews of all varieties were made to embody. Over the course of the first three weeks, we'll look at a series of texts that perform versions of this process in a number of texts central to the English literary tradition: Chaucer's *Prioress's Tale* (photocopies will be provided at Bread Loaf), Marlowe's *The Jew of Malta*, Shakespeare's *Merchant of Venice*, along with Wharton's *The House of Mirth*. For the next three weeks, we'll turn our attention to twentieth-century America, watching Tony Kushner recasting the image of the Jewish pervert in *Angels in America*; Philip Roth interrogating the black-Jewish conjuncture in *The Human Stain*, and concluding with Gish Jen's comic extravaganza on Asian-American and Jewish themes, *Mona in the Promised Land*. I will also feel free over the course of the summer to supplement the reading with short selections from other imaginative writers, critics, and historians. (This course can be used to satisfy either a Group II or a Group IV requirement; students should indicate their choice at the time of registration.)

Texts: Christopher Marlowe, *The Jew of Malta in Doctor Faustus and Other Plays* (Oxford World's Classics); William Shakespeare, *The Merchant of Venice* (Signet NAL); Edith Wharton, *The House of Mirth* (Scribner); Tony Kushner, *Angels in America*, 2 vols. (Theatre Communications Group); Philip Roth, *The Human Stain* (Pantheon); Gish Jen, *Mona in the Promised Land* (Vintage).

7650 The Contemporary American Short Story

Mr. Huddle/M-F 8:45-9:45

Among the considerations of this discussion-oriented class will be strengths and weaknesses of stories, collections, and authors from 1985 to the present. Along with speculating about what contemporary fiction can tell us about contemporary culture, we will address specific curriculum issues as they apply to the contemporary short story and the general topic of literary evaluation. Students will be asked to give brief class presentations.

Texts: Denis Johnson, *Jesus' Son* (HarperPerennial); Junot Diaz, *Drown* (Riverhead); Edward P. Jones, *Lost in the City* (Amistad); Lorrie Moore, *Birds of America* (Picador); Annie Proulx, *Close Range: Wyoming Stories* (Scribner); Jhumpa Lahiri, *Interpreter of Maladies* (Mariner); Grace Dane Mazur, *Silk* (Brookline). All are available in paperback editions. Several additional texts will be selected at a later date.

7672b Latinos and the U.S. Canon/Ms. Gruesz/M, W 2-4:45

The emergence of a sizable body of writing by U.S. Latinos poses suggestive questions about how new literary traditions are formed. Why are some texts quickly adopted as "representative" of the Latino experience, in spite of vast differences among communities of Mexican, Puerto Rican, Central American, Dominican, and Cuban origin? How do concepts like authenticity, identity, and belonging function in the creation of a canon? If the larger U.S. literary tradition is founded on principles of national rather than ethnic affiliation, how do these differing conceptions of a canon affect the way we organize anthologies, courses, and ultimately the very categories of intellectual inquiry? How does the persistence of Spanish as a heritage language create new hybridized dialects like literary Spanglish? In this course, we will explore a range of Latino writings, from the hypercanonical to an obscure, recently recovered nineteenth-century romance.

Texts: Piri Thomas, *Down These Mean Streets* (Vintage); Junot Díaz, *Drown* (Riverhead); Francisco Goldman, *The Ordinary Seaman* (Grove); Julia Alvarez, *In the Name of Salomé* (Plume); Sandra Cisneros, *Caramelo* (Knopf); Ruben Martinez, *Crossing Over* (Picador); Cristina García, *Dreaming in Cuban* (Random House); Ron Arias, *The Road to Tamazunchale* (Bilingual Review); María Amparo Ruiz de Burton, *Who Would Have Thought It?* (Arte Público). There will also be photocopied essays by Gustavo Pérez Firmat, Ilan Stavans, Rosario Ferré, and Gloria Anzaldúa; poetry by Lorna Dee Cervantes, Guillermo Gómez-Peña, Juan Felipe Herrera, and others. Complementing these works will be a photocopied selection of theoretical essays on the social valuation of literary texts by John Guillory, Pierre Bourdieu, Paula Moya, and others.

7676 Cosmopolitan Intimacies: Sex and the City in American Literature/Mr. Little/M-F 11:15-12:15

The broad concern of this seminar will be studying the way geography and sexuality are mutually determinant entities in much American fiction; this seminar focuses more specifically on the construction of lesbian, gay, bisexual, and transgendered identities, and how these identities are implicated in the making of urban and cosmopolitan spaces. What especially is the relationship among urbanity, sexuality, and writing (and reading)? By teasing out this question through a study of a very select group of twentieth-century queer texts, from the 1920s to our contemporary moment, the participants in this course will not only be introduced to some of the classic works of a LGBT canon, but will push to understand how these texts work with and/or against conversations in American literature about race, gender, class, democracy, capitalism, and the frontier (to name some of our most salient topics). This seminar will be interested in the kinds of critical, political, social, and narrative spaces both opened up and denied by such a tradition of intimately linking the city and queer sexualities.

Texts: Djuna Barnes, *Nightwood* (Dalkey Archive); Blair Niles, *Strange Brother* (Ayer); Christopher Isherwood, *Berlin Stories* (New Directions); Gore Vidal, *The City and the Pillar* (Vintage); John Rechy, *City of Night* (Grove); Audre Lorde, *Zami* (Crossing); Leslie Feinberg, *Stone Butch Blues* (Firebrand); Larry Kramer, *Faggots* (Grove); Armistead Maupin, *Tales of the City* (Perennial); Sarah Schulman, *Girls, Visions, and Everything* (Seal).

Group V (World Literature)**7455 Fiction of Empire and the Breakup of Empire**

Ms. Sabin/T, Th 2-4:45

See description under Group III offerings. This course can be used to satisfy either a Group III or a Group V requirement; students should indicate their choice at the time of registration.

7716 Classical Backgrounds to English Literature: Vergil and Ovid/Mr. Fyler/M-F 10-11

This course will focus on the two Latin poets who most influenced medieval and Renaissance English literature. We will read Vergil's *Aeneid* and excerpts from the *Eclogues* and *Georgics*. We will also read Ovid's *Metamorphoses* and excerpts from the erotic poems. Since Ovid often places himself in opposition to Vergil, we will explore the dynamic between them, especially between the *Aeneid* as a national epic of origins and the *Metamorphoses* as an anti-epic and bible of classical mythology for

later poets. We will, finally, look at a number of allusions to their poetry in English and American literature.

Texts: Vergil, *Aeneid*, trans. Robert Fitzgerald (Vintage/Random House); *Reading Vergil's Aeneid*, ed. Christine Perkell (Oklahoma); Ovid, *Metamorphoses*, trans. A.D. Melville (Oxford); Pierre Grimal, *Penguin Dictionary of Classical Mythology* (Penguin).

7755 Theory for Fun and Profit/Mr. Smith/T, Th 2-4:45

Whether we're aware of it or not, we're using some sort of critical theory whenever we read a novel or a poem, hear a play, or watch a film. So why be afraid of thinking that process through? This course has three purposes: (1) to demystify Theory-with-a-capital-T, (2) to survey some of the major critical strategies in use today, and (3) to explore ways of putting theory into action in the classroom. The first part of the course will be devoted to reading and discussing primary critical texts by Derrida, Foucault, Jameson, Lacan, Serres, and other influential theorists. You will then be asked to formulate a set of questions that interest you and to put together a critical strategy for pursuing answers. The latter part of the course will give you a chance to try out your strategy on a novel, a group of poems, a play, or a film chosen from a list that you and other participants in the seminar propose. Three writing projects will be required: (1) the critical manifesto, (2) an analytical paper that pursues the questions you've set for yourself, and (3) a pedagogical project that makes your new understanding of theory available to your students. If you sign up for this course, please e-mail Bruce Smith (brucesmi@usc.edu) by May 1 and nominate a novel, a group of poems, a play, or a film that you'd like to see included in the course. The final selection of texts will be made from these nominations, taking into account balances among genres and historical periods, as well as available time.

Texts: Frank Lentriccia and Thomas McLaughlin, *Critical Terms for Literary Study*, 2nd ed. (Chicago); *Literary Theory: An Anthology*, ed. Julie Rivkin and Michael Ryan (Blackwell); Madan Sarup, *An Introductory Guide to Post-Structuralism and Postmodernism* (Georgia).

7770b Literary Modernism: Woolf, Faulkner, Morrison, and Latin American Narrative/Mr. Lezra/M-F 10-11

Detailed readings of novels and shorter works by contemporary Latin American writers, with attention to their use and critiques of modernist narrative conventions (in the North American as well as the European context), and to the strategies their works employ to radicalize the concepts of "race" and "nationality." Though the course will be taught in English, optional meetings will be held to discuss the material in Spanish if there is interest. These are long and tricky works. Students should make every effort to read through them *before* arriving.

Texts: Gabriel García Márquez, *One Hundred Years of Solitude* (Avon); Julio Cortázar, *Blow-up and Other Stories* (Pantheon); Jorge Luis Borges, *Labyrinths* (New Directions); Toni Morrison, *Beloved* (Plume); Alejo Carpentier, *The Kingdom of This World* (Farrar Straus); Clarice Lispector, *Family Ties* (Texas); William Faulkner, *Absalom, Absalom!* (Vintage); Virginia Woolf, *To the Lighthouse* (Harcourt Brace Jovanovich).

7785 Through a Glass Darkly: Modernity, Photography, and the Art of Seeing/Ms. Blair/M-F 10-11

This course will focus on the power of the camera, understood as a central instrument, fact, and symbol of modernity. For literary as well as visual artists confronting a radically changing social landscape, photography remains both a troubling model and a powerful resource. Making possible ever more life-like reproductions, replacing reality with the reality effect, radically altering our experience of history (and of experience itself), photography records the very changes that define the modern—and in so doing helps inaugurate them. Our goal will be to explore both the affirmative and the destructive possibilities of photography, reading widely across cultural contexts. We'll begin with critical guides to the venture offered by Roland Barthes, Susan Sontag, and Walter Benjamin, accompanied by exploration of bodies of photographs (European, American, Latin American) that interest them. We'll continue with a series of literary texts and photographs read in dialogue: Walt Whitman's *Song of Myself* and the daguerrotype images of Mathew Brady and J.T. Zealey; Franz

Kafka's stories and the portrait catalogues of August Sander and Lewis Hine; the noir visions of the French *nouveau roman* and Raymond Chandler, and the work of Esther Bubly, Lisette Model, Diane Arbus, and other women who shaped noir as a visual genre. The last part of the course will be devoted to texts that rethink relations between visibility and social visibility, including Ralph Ellison's *Invisible Man*, James Baldwin and Richard Avedon's *Nothing Personal*, and the work of contemporary photographers like Dawoud Bey, Pedro Meyer, Sebastiao Salgado, Sune Woods, and Nikki S. Lee. Throughout the course, our emphasis will be on generating strategies for the critical reading of visual texts; no previous experience with photographs or visual studies is necessary. Requirements will include active class participation, several short response papers, and a final long essay or project.

Texts: Roland Barthes, *Camera Lucida* (Noonday); Susan Sontag, *On Photography* (Picador); Walt Whitman, *Leaves of Grass* (Bantam); Alain Robbe-Grillet, *The Voyeur* (Grove); Ralph Ellison, *Invisible Man* (Vintage). Other materials available in photocopies and on the Web site http://breadnet.middlebury.edu/~sara_blair/.

Group VI (Theater Arts)

7805 Acting Workshop/Ms. MacVey/T, Th 2-5:30

This workshop course is designed for those with little or no acting training or experience who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be journal writing. Students should read the Herrigel book before class. There will be a final exam involving a performance and a critique: this will consist of acting scenes on the final Monday night, followed by a required critique on Tuesday, at the regular class time. Students need to be available to rehearse with partners during the evenings and on weekends, except for midterm recess.

Texts: Anton Chekhov, *The Seagull*, trans. Carol MacVey (a photocopy will be available for purchase in the Bread Loaf bookstore); Eugen Herrigel, *Zen in the Art of Archery* (Random House); Konstantin Stanislavsky, *An Actor Prepares* (Theatre Arts); Michael Shurtleff, *Audition* (Bantam).

The Bread Loaf School of English, as a graduate school of Middlebury College, is accredited by the New England Association of Schools and Colleges.

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Vermont at dusk.



Bread Loaf at Oxford



Special lecturers at Bread Loaf have been distinguished poets, novelists, and critics.

- Julia Alvarez
- C.L. Barber
- Saul Bellow
- John Berryman
- R.P. Blackmur
- Willa Cather
- Richard Ellmann
- Northrop Frye
- Hamlin Garland
- Stephen Greenblatt
- Shirley Jackson
- Tony Kushner
- Sinclair Lewis
- Archibald MacLeish
- Scott Momaday
- Howard Nemerov
- Dorothy Parker
- Christopher Ricks
- Stephen Rosenblatt
- Carl Sandburg
- Allen Tate
- Helen Vendler
- Richard Wilbur
- William Carlos Williams

SCHEDULES

Alaska

June 22	Registration day
June 23	Classes begin
August 3	Classes end
August 4	Commencement

Mexico

June 22	Registration day
June 23	Classes begin
August 3	Classes end
August 4	Commencement

New Mexico

June 15	Registration day
June 16	Classes begin
July 27	Classes end
July 29	Commencement

Oxford

June 28	Registration day
June 29	Classes begin
August 6	Classes end
August 7	Commencement

Vermont

June 22	Registration day
June 23	Classes begin
July 16	Midterm recess
August 4	Classes end
August 7	Commencement

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"Bread Loaf in Alaska offers a good balance between work and fun. It offers outstanding courses and dreamlike adventures, and I can't think of a more beautiful place in the world. After a reflective week of discussing *Arctic Dreams* by Barry Lopez and Jonathan Raban's *Passage to Juneau* for my "Environment and Literature" class, I walked down to the docks and took a voyage of my own with a local angler. By the end of my trip, I saw two humpback whales feeding and diving, observed sea lions sunning themselves, and caught a 6-foot 250-pound halibut."

—Lance Galvin, Bread Loaf student

Bread Loaf in Alaska

